Metalsmith

Winter 1991
Volume 11 Number 1
$7

PHOTOGRAPHY: PETER IVERSON

"The Ecstasy of Saint Teresa I...and she knew confusion...," 1985
Collection of Ms. Toni Wolf, New York, NY

WILLIAM HARPER

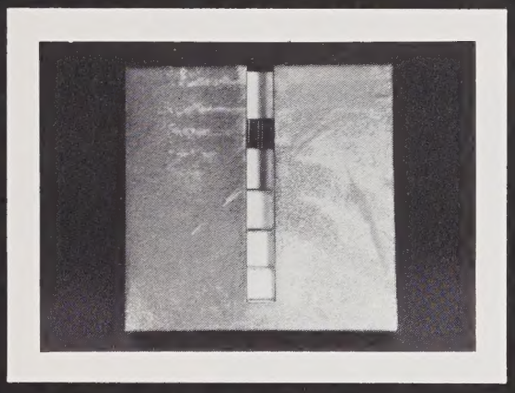
ARTIST AS ALCHEMIST

The Arkansas Arts Center
Decorative Arts Museum
March 18 - April 21, 1991

This exhibition is organized by the Orlando Museum of Art, Orlando, Florida, and is sponsored by the National Endowment for the Arts and the State of Florida, Department of State, Division of Cultural Affairs and the Florida Arts Council.

Rebekah Laskin

DECEMBER 6 - JANUARY 5



Brooch, 1990,
Enamel on Copper, Steel, Plexiglass,
2¼" × 2¼" × ¼"

Thomas Gentille

WINTER 1991

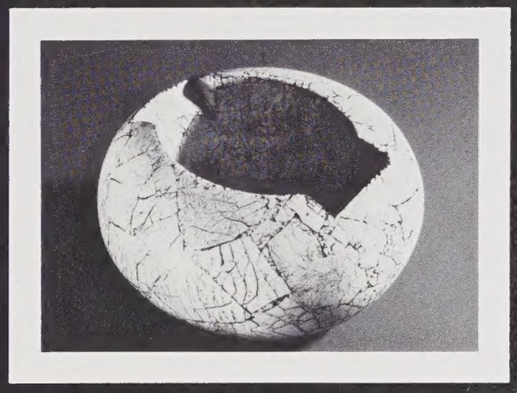


Photo: Alan Fairlet

Bracelet/Armlet, 1982
Carved, Inlaid, Wood, Eggshell. 4" × 4¾" × 2"
Exhibited: "American Dreams, American Extremes",
Museum Het Kruithuis, s'Hertogenbosch 1990;
Provinciaal Museum voor Moderne Kunst, Oostende, 1990.

Helen Drutt Gallery/New York/Philadelphia
724 Fifth Avenue, Ninth Floor, New York, N.Y. 10019
212-974-7700 FAX: 212-974-9329
1721 Walnut Street, Second Floor, Philadelphia, PA 19103
215-735-1625 FAX: 215-557-9417

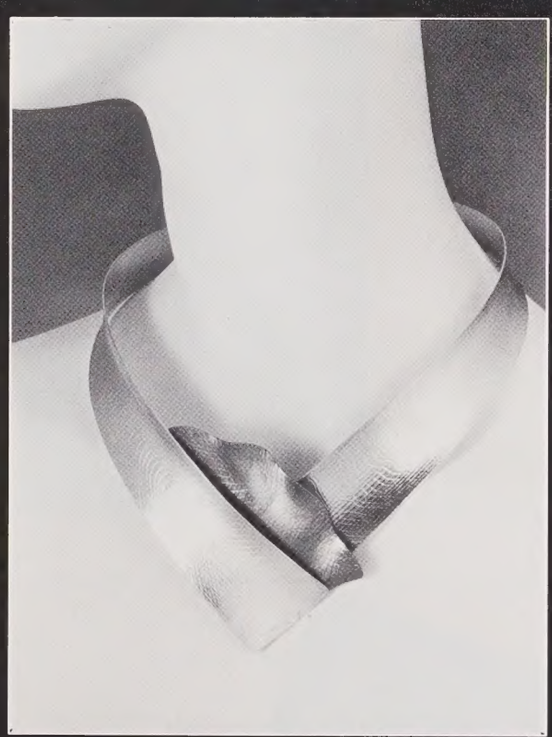
Barbara Heinrich, Rings, 18K

Currently accepting
slides for consideration
for Annual Ring Exhibition
Beginning March 1991.

QUADRUM

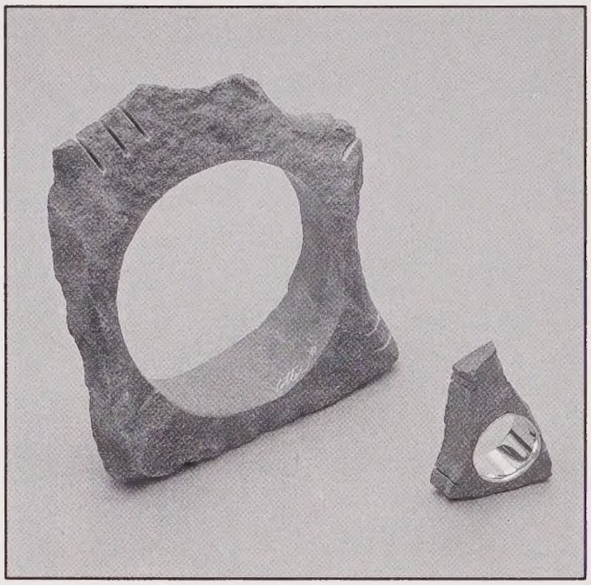
A DISTINCTIVE COLLECTION OF ARTISTS' JEWELRY
The Mall at Chestnut Hill Chestnut Hill, Mass. 02167 617-965-5555

BETTY HELEN LONGHI



CONCEPTS

Sixth and Mission Streets, Carmel, CA 93921
408-624-0661 FAX 408-625-8684



Rock Bracelet and Ring

By Jim Cotter

J. COTTER GALLERY

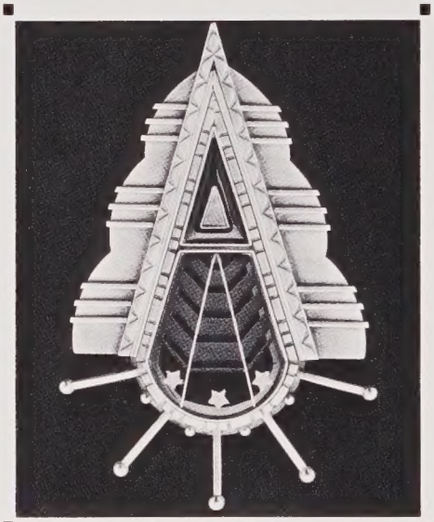
THE GOLD AND SILVERSMITH OF VAIL

234 Wall Street / Vail, CO 81657(303) 476-3131

CONTEMPORARY JEWELRY & FINE ART
Since 1970

JETT

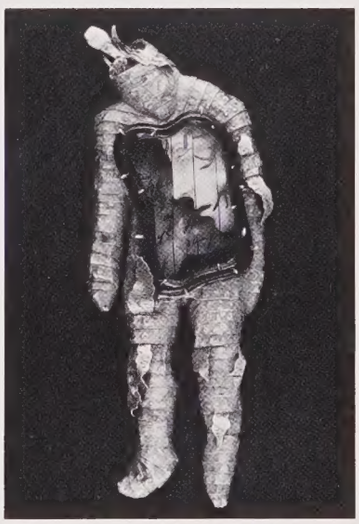
A GALLERY OF DESIGNER JEWELRY



BETSY CRUMP

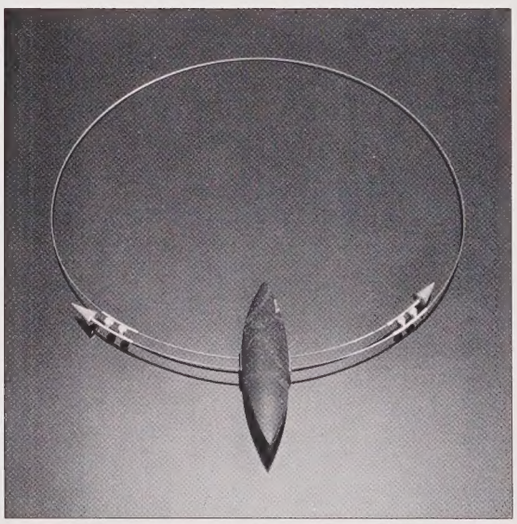
"New Mexico Mourning Pin #17"
14K Gold, Sterling, Mother of Pearl, Cloisonné

110 OLD SANTA FE TRAIL, SANTA FE, NEW MEXICO 87501 • 505-988-1414



KRANITZKY/OVERSTREET

T. DABNEY



MEYER

SUSAN CUMMINS GALLERY

12 MILLER AVENUE
MILL VALLEY, CA 94941
415-383-1512

CONTEMPORARY AMERICAN JEWELRY

DECEMBER — GROUP SHOW SURVEY

JAMES MEYER

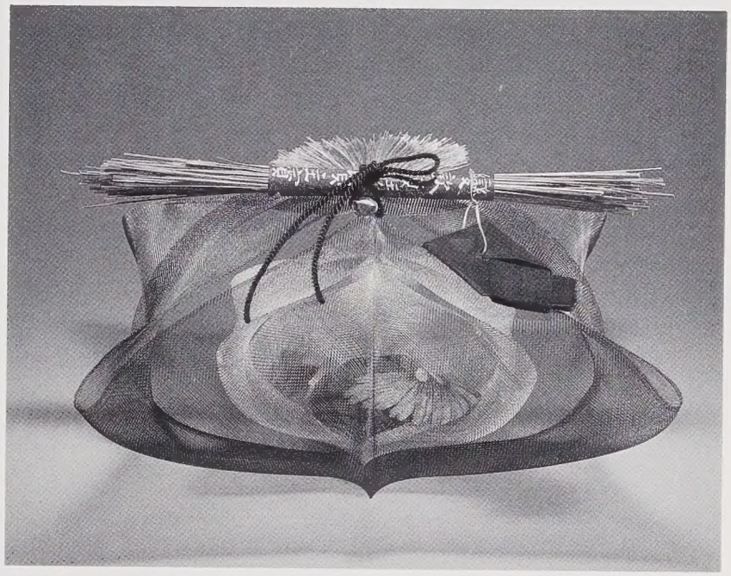
JANUARY

KIM OVERSTREET
ROBIN KRANITZKY

FEBRUARY

Metalsmith

Winter 1991
Volume 11 Number 1



Departments

Editorial 4

Letters 6

Recent Sightings 8
by Bruce Metcalf

Teaching through Process 12
by Charles Lewton-Brain

Above
Chunghi Choo, *Treasured Basket*
mesh, antique oriental fabric and paper
9 1/2 x 16 x 16". Photo: Peter Krumhardt
See page 26

Features

William Harper: Mythmaker for a Culture 16
by Jane Addams Allen

The 10th Limoges Biennial of Enamel 22
by Anne Fauteux

Chunghi Choo: The Energy *qi* 26
by Robert A. Rorex

Focus: Barbara Heinrich 32
by Ettagale Blauer

Ed Levin: 40 Years of Craft Jewelry 36
by Toni Lesser Wolf

Caroline Broadhead: An Interview with Deborah Norton 40

Body Art: Selected Portraiture 44

Reviews

The Medium is Metal: The Theme is Water 46
by Robin Metcalfe

Charlie Buck 47
by Vanessa S. Lynn

Diane Falkenhagen 48
by Claire Holliday

Robert Jackson 49
by David Butler

Introducing Jordan Schlanger 50
by Gail M. Brown

Cover
William Harper, *Grotesque Self-Portrait of the Artist as the Goddess Kali*
gold cloisonné enamel on fine silver, fine, 14k and 24k gold, moonstone, opal, pearl
10.2 x 7.7 x 3 cm, 1990
Photo: Marco Prozzo
Courtesy: Franklin Parrasch Gallery, NY
See page 16

Editorial

Practically every Saturday over the last few years we have shopped at the local farmer's market. A friendly place, the market still retains an old-fashioned sense of community, with family-run businesses and local gossip, where regular customers are greeted by name. At the hub of the market's produce-laden aisles sits a chain-smoking, middle-aged man, dressed in a jogging outfit, suitably unzipped at the neck to reveal his gold medallions. Engrossed in his daily crossword puzzle, he seems as comfortable as if he were lounging in his own living room. This is the redoubtable Nick, who, for as long as we've made our Saturday visits, has covered a pair of card tables with a slightly worn velvet cloth, on which he carefully positions an assortment of discreet and tasteful gold jewelry. A morning does not go by that Nick cannot be seen engaged in deep conversation with a mother over the gauge of her daughter's graduation bracelet, a grandmother making her weekly payment on a christening cross, or a father checking the gram weight of a ring for an impending birthday. Around each of their necks is the glint of a previous purchase, for Nick has been here a long time; he is as much a fixture as any of the growers. In fact, we've noticed that Nick has an honored place in the social fabric of the market, like that of a banker or lawyer in small-town America, the professional member of a community from whom you seek advice and counsel.

Nick caters to community values in two ways: his prominent gram scale and gauge ruler can swiftly insure the buyer of a worthwhile investment, allaying any fear of squandering hard-won earnings on anything but dependable solid gold. Yet, Nick also understands the ups and downs of styles, and he assures the buyer that the jewelry is in keeping with public opinion. So persuasive is Nick that he doesn't even make space for a mirror at his stand, as there is no need to "try on the jewelry." Nick's values are the community's values and the jewelry reinforces community taste and customs.

Since the late 19th century, fine and decorative artists alike have found themselves trying to reclaim their work in a growing self-perpetuating culture market, attempting to establish a value in what they put in the work, not in market taste. In accomplishing this, they hope to gain freedom of invention and independence from the popularizing treadmill that has diminished their once privileged position in society. Most fine artists have had their burden eased with the creation of specific insitutions and insular markets, like the gallery system, museums, auction houses and academic scholarship, which validate their distance from the fickleness of the uninformed. But decorative artists have a special problem. Art that directly affects daily activity is rarely appreciated on its own merit. And jewelry, that most intimate of arts, is traditionally bound by its inextricable relationship with the wearer's appearance and public image. In their quest for the independence afforded other artists, jewelers face a dilemma that the fine artist need not confront. As soon as jewelry tries to assume an independent role, an art that represents the maker more than the owner, it runs the risk of being cynically disregarded as opposing society's taste, as a preemptive personal statement, dangerously beyond the social norms of community reinforcement and stability, and therefore not acceptable to wear. If the jeweler selfishly entertains such a personal vision, and the work is not ultimately worn, it loses its unique power as an art of the body, animated by personal enactment and public display. This continues to be a central question among artist/jewelers: how can they remain jewelers without being compromised by popular taste? In other words, how can they retain jewelry's traditional craft and context of the body, yet also enjoy artistic independence?

Radical tactics to wrest the "body politic" and the wearer's ego from taste began to appear in the 1960s in the form of "bodyworks," where artists like Bruce Naumann appeared in public naked, spitting water in diamond-like droplets to imitate a fountain, or Lucas Samras tightly wound a cord around his head to mash and distort his features. These bizarre and theatrical happenings were paralleled in jewelry by Dutch artist Gijs Bakker in 1973, who shocked the jewelry world with his creation of "organic jewelry." The work, a simple gold wire, encircled the bare waist and cinched in until the wire disappeared into the flesh. Upon removal, the wire was stored away and the impression left behind became the jewelry. After some time, the imprint – the jewelry – naturally disappeared. Bakker attempted to invent a "body art" in tune with his time, one that did not rely on the tribal or ethnic, nor on the acceptable bodymarks made by tatooing or the tasteful convention of ear piercing.

Like figurative painting, jewelry has the ability to change how the wearer is perceived. It operates equally in the realms of reality and illusion, intimacy and public identity, materiality and ephemerality. The familiarity of jewelry breeds both limitation and license. Public complacency with the look does hinder acceptance of radical work but it also renders the variations all the more shocking and powerful. So ingrained are the prejudices about what jewelry should look like and what role it plays that by changing even a small element – by varying a clasp, altering scale, balance, weight, extending the projection off the body or adjusting the placement – a jeweler can make a work that will be totally unfamiliar and rarely worn.

In fashion, the model is anonymous, a mannequin; in performance art, body action is primary and the jewelry acts as a prop to enhance choreographed movements; in body art, there is a synthesis between the work and the wearer. The artist determines the mood, the coloration, the form, while the wearer provides the pose, composition, setting and expression. One could not function without the other: the wearer makes the jewelry come to life and the jewelry exposes the wearer to a trenchant experience as a living subject. Just as Andrew Lord found himself entering the mind of Giacometti during the extended sitting for his portrait – he witnessed the artist's frustrations, frenzy, escape to a cafe, desperation and slow, slow progress – becoming a living part of the artist's struggle – so the wearer of body art is the facilitator of the artist's vision, living through the invention and perception of the idea and actively completing the portrait. In body art, it is not the sitter who goes home after a session but the artist. Body art is essentially collaborative, dynamic portraiture. Its material dimension makes it concrete, its esthetic dimension makes it illusionary and its emotional dimension makes it human.

The above is excerpted from the catalog essay I wrote for "Body Art," an exhibition at the Security Pacific Gallery, Santa Monica, CA. See pages 44–45 in this issue of Metalsmith.
— SB

Metalsmith

The Journal of the Society of North American Goldsmiths

Editor: Sarah Bodine
Design: Mary Melilli, Richard Mehl
Circulation: Bob Mitchell
Contributing Editors: Jamie Bennett, Bruce Metcalf, Bernard Bernstein, Robert Cardinale, Elizabeth Skidmore Sasser, C.E. Licka, Deborah Norton
Advertising: Bob Mitchell
Production Coordinator: Tim McCreight

Editorial Advisory Board
Glenda Arentzen, Donald Friedlich, Michael Good, Tim McCreight, Jim Stone, Jamie Bennett

Society of North America Goldsmiths
President: Douglas Steakley
President-Elect: Peter Jagoda
Board Members: Tim McCreight, Lynda LaRoche, Michael Good, Billie Jean Theide, Patricia Daunis-Dunning, Martha Glowacki

Metalsmith is published quarterly by the Society of North American Goldsmiths (SNAG), a nonprofit organization, 5009 Londonderry Drive, Tampa, FL 33647.
Annual membership rates, which include a subscription to *Metalsmith:*
$50 for Distinguished Members,
$45 for Members and Institutions,
$30 for students

Annual subscription to *Metalsmith* (4 issues):
$26 United States; $36 all other countries (surface mail).

Address membership and subscription inquiries to:
Bob Mitchell, SNAG, 5009 Londonderry Drive, Tampa, FL 33647. Telephone (813) 977-5326
Claims for missing issues only accepted if received within four months (USA, Canada, Mexico), elsewhere six months.

Address advertising inquiries to:
Bob Mitchell, 5009 Londonderry Drive, Tampa, FL 33647, Telephone (813) 977-5326

Address editorial material to:
Sarah Bodine, Editor, 7089 N. River Road, Star Route 73, New Hope, PA 18938
Unsolicited manuscripts and photos will be handled with care, but the magazine assumes no responsibility for them. All material must be accompanied by a self-addressed, stamped envelope. The opinions expressed in *Metalsmith* are those of the authors and do not necessarily represent those of the trustees of SNAG or the staff of *Metalsmith.*

Metalsmith is indexed in Art Index; on-line (computer) indexing is available through Wilsonline, 950 University Ave., Bronx, NY 10452. Additionally, *Metalsmith* is indexed biennially in the winter issue.

Contents copyright © SNAG and may not be reproduced in any manner or form without written permission.

ISSN 0270-1146

Third class postage permit at Lewiston, Maine and additional mailing offices.

To obtain additional copies of *Metalsmith,* write:
Bob Mitchell, 5009 Londonderry Drive, Tampa, FL 33647. Telephone (813) 977-5326

Postmaster: Send address changes to *Metalsmith,* 5009 Londonderry Drive, Tampa, FL 33647

Printed by Penmore Lithographers, Lewiston, ME

JEWELRY ARTISTS
Join
HONORE GALLERIES
In Boca Raton, Florida

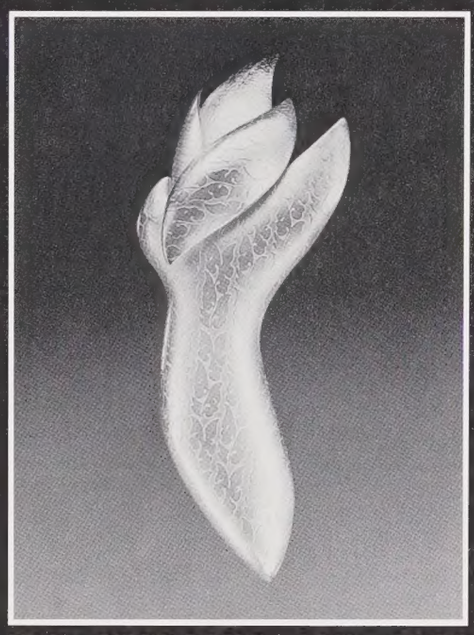
HONORE –We have prestigious jewelry galleries in Connecticut, Northern New Jersey, Massachusetts, and now in Boca Raton, Florida.

Excellent track record with many top jewelry people in the country.

Looking for outstanding artists for Florida Show Beginning Feb/Mar 1991.

Call Barbara Lerner
203-233-4705 or 203-527-2747

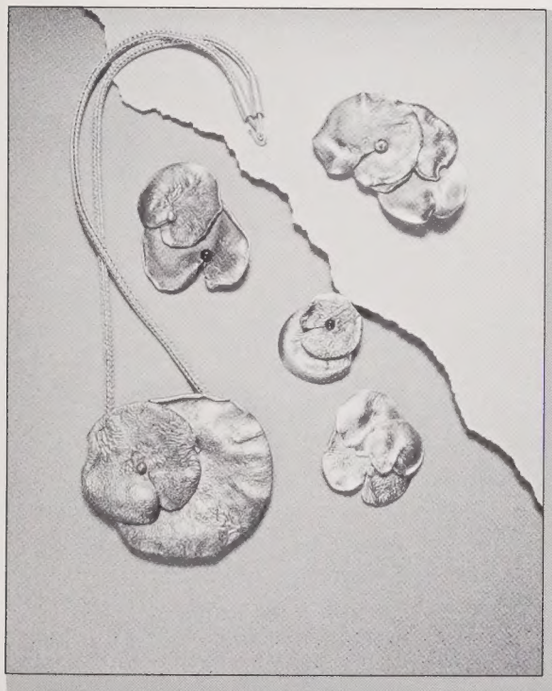
LINDA THREADGILL



PIN, STERLING, 14K 1990

atypic GALLERY

333 WEST BROWN DEER ROAD MILWAUKEE WISCONSIN 53217 414•351•0333

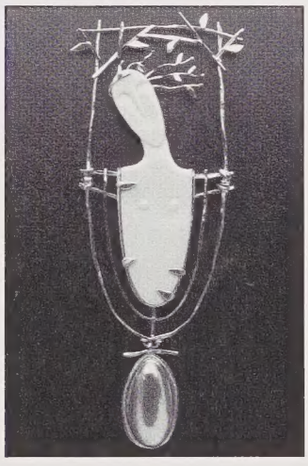


KAY HEATON BRADLEY

Sterling Lilly Pads
Hand Formed and Tinted

Photos on Request
1 415 347 7168
Member of Taos Jewelers Guild

CAROLYN MORRIS BACH • BARBARA HEINRICH



MORRIS BACH, Brooch: "DAPHNE'S METAMORPHOSIS"

JANUARY 15
TO
FEBRUARY 15
1991

HEINRICH, Ring: "MILKY WAY"

SCULPTURE TO WEAR
8441 MELROSE AVENUE

LOS ANGELES, CA 90069 213-651-2205

Letters

Dear Editor:

I read with interest the interview with Garth Clark and applaud his openness, even though there are essential differences in our outlook. It is curious that those in the metals field looked upon the opening of CDK as their savior, when selected galleries were already working on their behalf. Intellectually, I can fathom that the fervor associated with ceramic scholarship might have surfaced in metals as a result of Garth's presence and his facility to write extensively, but advances toward critical approaches to metalwork did not rest with the opening of CDK.

My concern also rests with the pervasive lack of esteem on the part of these artists, a quality which seems to be inherent in the field. It generates challenges and questions in response to the use of the word *artist* – painters, no matter how bad their work is, still call themselves painters. Essentially, the only thing that matters is the quality of the work, and if that exists, history will find it.

In response to the interview with Garth:

1) No one ever said it would be easy; my gallery has been exhibiting the works of metalsmiths for almost 18 years. In the beginning there were isolated sales, and the sales are still isolated, but they have become more *powerful.* Metals were always shown in the wider context of other works – ceramic vessels and sculptures, as well as textiles. The gallery was trying through teaching, lecturing and selected exhibitions, to educate a segment of the emerging generation who would understand and eventually alter history.

2) Our clients are educated and have a singular vision; they are not guided by fashion magazines. They take their own aesthetic judgment seriously enough that they would not look to *Vogue* or *WWD* to tell them what to wear. Like any other art acquisition, the movement of jewelry pieces from the cases to the collector is not gender-related. The work is examined as an individual entity and its selection based on the same inner and intellectual responses that inform the selection of works that traditionally fall into the category of *fine art.*

3) Our collectors are art collectors whose passion for the creative spirit allows them to gather a Rebecca Horn, a Wayne Higby and an Olaf Skoogfors simultaneously. They want information and documentation. I am the first to admit that the contemporary scholarship is weak, but that will be corrected soon with forthcoming publications.

4) Although it may be true, as Garth states, that the fine arts community is more sympathetic toward clay than toward any other craft medium, it is a matter of historical record that glass found a receptive museum and collecting audience long before clay did, although the selection of glass works was less than critical.

5) Pots break, canvases crack – all works of art have their conservation problems. The jewelry does not "self-destruct" when worn. If a pinback disengages, it could be the fault of a heavy hand rather than its maker. And museums *are* collecting contemporary jewelry as rapidly as other objects, given the budget restrictions. For example, the Montreal Museum of Art, Detroit Institute of Art, Renwick Gallery, Cooper-Hewitt, Museum of Modern Art, The Brooklyn Museum, Honolulu Academy of Art, Victoria and Albert Gallery, Schmuckmuseum, The Stedelijk Museum, Yale University Art Museum and Trondheim all added to their permanent collections in 1989–90. These acquisitions undeniably document the progress that jewelry is making.

The acquisition of art has always remained in the hands of a few selected members of our society – the consumption of the masses in recent years wearing down the art market is not really evidenced in any sector of the craft field. One could always name the serious collectors and count one's true constituency. Collecting in the crafts today is not unlike the early days of photography. A serious circle is developing, and a great deal of work needs to be done – time, commitment and energy are needed now more than ever. And the support of the artists, intellectually and emotionally, is mandatory if we are going to succeed!

And, by the way, when our friends fled the various revolutions, they left their jewels behind and took their diaries and photographs.

Helen W. Drutt English
Helen Drutt Gallery
New York / Philadelphia

Dear Editor:

It makes perfect sense that reader Laura Popenoe would point a critical finger at a spelling error, in addition to a few other "serious" transgressions; bas-taille should have been basse-taille (see "Focus: June Schwarcz – The Malleable Vessel," Summer 1990). To her incisive mind however, this line editor's oversight becomes a full-blown technical inaccuracy. It is hardly surprising that this level of information would niggle at Ms Popenoe. She says phrases like "formal dichotomies" and "semantic twists" are artspeak and convey little. I say, they are basic terms, introduced in Art History 101. They only convey little to those who know little. Since the entire thrust of my article was about Schwarcz's mastery of dichotomy, I must assume she just didn't get that either. At least she got that spelling mistake!

In researching my article, prior to interviewing the artist, I read the astonishingly paltry (Ms Popenoe: that means worthless, trifling, of small value) literature that has been written on this pioneering giant of the enameled vessel. With the exception of Jamie Bennett's interview (see *Metalsmith*, Summer 1983) these articles either try (unsuccessfully) to explain her technique (who cares?), or manage (successfully!) to convey in words the writer's speechlessness at their beauty! But no one dared to tackle bigger questions. No one tried to go beyond the technical dazzle and the blinding surface. No one tried to find out what it is about these pieces that leaves everyone speechless. I certainly did not write the definitive piece on the subject, but I am pleased that I tried. Surely, even Ms Popenoe must sense that there is more to it that saying the artist has "an excellent eye."

I took my eight-year-old cousin to June Schwarcz's New York show. She told me she liked the pieces; she told me she thought the artist must like pleated skirts and hats. From her, I thought it was quite astute. From Ms Popenoe, it is just quite unfortunate.

Vanessa S. Lynn
Valley Stream, NY

Letters continued on page 15

LEARN NEON!

When you add practical skills with luminous tubes to your love of light, many business opportunities are illuminated, too.

- Six-week professional course: from design through production and installation.
- Minnesota licensed.
- Designed and equipped as a school, not a sign-shop adaptation.
- Experienced instructors, master benders.
- $3,900 tuition is a small investment for a neon-bright future!

The American School of NEON

Write or call for our catalog today: 218 Third Avenue North, Minneapolis, Minnesota 55401 (612) 338-5045

What's Coming *in the next issue...*

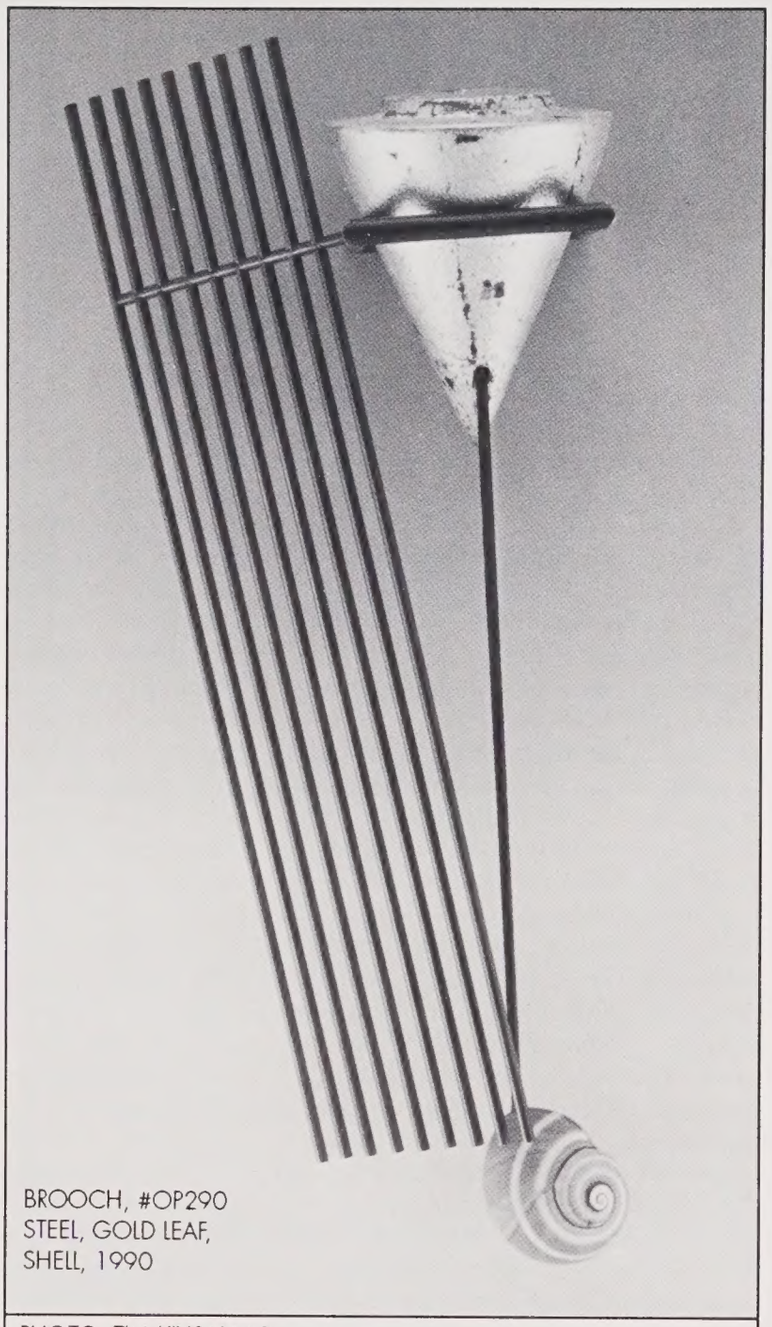
Mary Ann Scherr

Ted Muehling

C. Carl Jennings: The Art of Wrought Iron

Rezac Gallery, Chicago: An Interview

Contemporary American Silver



BROOCH, #OP290
STEEL, GOLD LEAF,
SHELL, 1990

PHOTO: TIM KIUSALAAS

LESLIE LEUPP

OWEN PATRICK gallery

4345 *main* STREET PHILADELPHIA, PA 19127 215•482•9395

by Bruce Metcalf

A Question of Competence

The practice of American craft is set against the larger phenomenon of industrialization: every aspect of craft compares to and competes with mass production. This condition has been basic to craft since 1945, when the war effort killed off subsistence craft and displaced most types of production to factory assembly lines. The kind of craft this magazine documents – craft exhibited in museums or marketed in galleries – must inevitably be compared to industrial production. Why make anything by hand when it can be replaced by a cheaper, less laborious machine made substitute? Measuring hand production against machine production forces us to question the competence of craft.

A key to the comparison is found in an analogy to painting and photography. In the early 1880s, the value of painting was understood in its ability to accurately replicate an idealized prototype from nature. Painting had no peer in depicting landscapes or bodies or still life, and its superiority in representation was unchallenged. Photography changed all that. Here was a technique that could answer the esthetic demands of naturalism even better than painting. Suddenly, photography could render the visible world as convincingly as painting. Moreover, photography could be done mechanically, without any need for the expertise of a painter. Painting was jarred from its position as the superior form of representation. While many questions remained – What of photography's lack of color? How could photography represent scenes and individuals absent from the camera? – the compe-tence of painting was called into question. What could a painter do that a camera could not?

Painters largely abandoned naturalistic depiction, leaving that territory to photography. In news, advertising, documentation and hobbies, we resort to photography long before we think of painting, We think of the representation of "reality" as belonging more to photography and video. In spite of this, painting has found new areas of competence and continues as a viable art form. Historically, painting's struggle to find a new role is found in Impressionism, Cubism and the many succeeding "isms" that did not rely on accurate representation for their artistic power and esthetic justification. Photo-graphy probably hastened the arrival of abstract art: painting was pushed into areas in which photography was not competent. The standard reading of art history now holds that painting became the arena for the development of ideas about art, and that painters became great thinkers as well as great painters. The notion of art as philosophical inquiry returned painters to a sphere of competence.

As photography is to painting, so industry is to craft. At one time, craft was essential to all civilizations. All useful objects, from clothing and tools to buildings, were made by hand, within traditions of design and production. Every object was a craft object. But around 1760, the Industrial Revolution in England started to push craft aside. The earliest forms of mass production were aimed at replacing traditional crafts like weaving and printing with mechanized processes. Gradually, familiar hand-labor methods were replaced by faster, cheaper and more profitable industrial methods. The goods necessary to living were more efficiently produced in factories, and the competence of craft was challenged by mass production. Craft survived mostly in economic backwaters and as a means of production for luxury items. However, late 20th-century craft (the craft of university degree programs, fairs, galleries and magazines) occupies a radically different social position. It is for neither subsistence nor luxury. This is a historically new version of craft.

Although craft lost its original raison d'être, it has endured. In the United States and other industrialized nations, people continue to learn and practice the crafts. We must assume there are good reasons for the persistence of craft, unless we assume that people are innately wrongheaded, and their refusal to abandon craft is stupid and backwards. Personally, I believe the survival of craft reflects a genuine, if unexplained, reaction to modern culture. That craft continues in the face of the almost complete mechanization of production, suggests that the competence of craft is not limited to mere efficiency. Like photography, mass production does some things very well, but it has not made its progenitor completely obsolete.

Modern craft is framed and defined by mass production, the same way painting is delineated by photography. Writing and speaking about craft tends to avoid the issue entirely, treating craft as a branch of functional design, an ancient tradition or a type of modern art. The view of craft as either design or art appropriates the language, bias and blindness of another field and does little to examine the special issues of craft. The view of craft as historical tradition ignores contemporary social conditions. We don't have a story that accounts for the tenacious survival of craft, when logic tells us that industry should have buried it long ago.

Every craft object quietly, implicitly answers the question, "What can craft do that industry cannot?" It remains for us, as practitioners and commentators, to listen carefully enough to hear the answer. Until the relationship between industry and handcraft is clarified, and until the question of craft's newfound competence is resolved, craftspeople in America will not be able to adequately explain their practice. Not to themselves, or anybody else.

Bruce Metcalf teaches jewelry and metalsmithing at Kent State University and is a contributing editor to Metalsmith.

Double Loop
Bracelet,
18 kt

MICHAEL GOOD

▼▼▼ And ▼▼▼

THE BARNEY GOFF COLLECTION

15 Years In Pursuit Of The Fabulous

MARCH 15 - APRIL 12

iLLUMiNA

◄ ATLANTA'S GALLERY OF FINE HANDCRAFTED JEWELRY ►

(404) 875-7617

Welcome:
Society of
North
American
Goldsmiths
1991
Atlanta
Conference

CREATIVE METALSMITHS

KIM MAITLAND Brooch, Sterling, 14K

AN ALL METALS
GALLERY
ESTABLISHED 1978

117 E. Franklin St.
Chapel Hill, NC 27514
919 967 2037

Bruce Anderson
Jennifer Bourgeois
Laurie Burek
Susie Chin
Wren Hendrickson
Ron Hinton
Cathy Holt
Don H. Johnson
Peggy Johnson
Mary Krimendahl
Denise Laparoo
Betty Helen Longhi
Kim Maitland
Barbara McFadyen
Niña Neily
Mary Rogers
Sydney Scherr
Stephen Walker
Craige Zweifel

Photo • Ralph Gabriner 212 923 7120

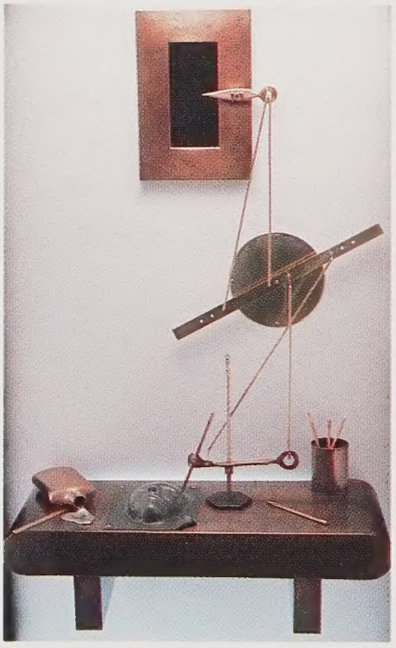
MARY ANN SPAVINS-OWEN

"THE TRAVELER"
COPPER, STERLING SILVER, 14KG, QUARTZ
9" X 4" X 2"

REPRESENTED BY:

Chiaroscuro	Nancy Margolis Gallery
Chicago, Il	Portland, ME
Sheila Nussbaum Gallery	Neil Isman Gallery
Millburn, NJ	New York, NY
G/M Galleries	Views Gallery
Wset Stockbridge, MA	Philadelphia, PA
Janice Rudy	Shayne Gallery
Houston, TX	Montreal, Canada

MALCOLM OWEN



SELF PORTRAIT MACHINE
COPPER, BRASS, LEAD, PEWTER AND GLASS,
47" x 29" x 12"

LEARN FROM MASTERS

Short Intensive Classes For Working Professionals and Serious Beginners

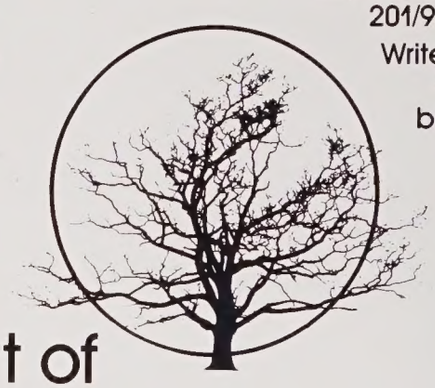
- Goldsmithing
- Jewelry Repair
- Stone Setting
- Wax Techniques
- Gemology
- Jewelry Design
- Mold Making
- Marketing
- Plus Much More

Send for Free Brochure and Class Schedule

REVERE ACADEMY
OF JEWELRY ARTS
760 Market Street • Suite 939M
San Francisco CA • 94102
415/391-4179

peters valley craft center

Layton, N.J. 07851
201/948-5200
Write or call for FREE brochure



Study the art of making jewelry in fine metals...

with
John Cogswell • Chuck Evans
Gentille • Mary Hughes
Steve Jordan • John Kirslis
Frederick Marshall • Todd Noe
Robert Oppecker • Jill Ellen Ostrower
Sue Sachs • Claire Sanford

June/July/August Summer Workshops

Two to Six Day Workshops

Summer Studio Assistantship Available

Join Ettagale Blauer
on a Gem, Craft, and Wildlife Safari in Kenya

July 6-22, 1991
Limited to 12 people
Total cost $3500
Including airfare from New York
Call (212) 961-7466 for details and itinerary.

Photo © Jason Lauré

JEWELRY ARTS INSTITUTE

formerly
KULICKE-STARK

Instruction in
CLASSICAL JEWELRY TECHNIQUES

Ancient granulation, Chainmaking, and Settings
Byzantine enameling and Lapidary

Year round classes, 1991 summer intensive,
July 8-12, July 15-19, July 22-24

Call 212-362-8633 or write to:

JEWELRY ARTS INSTITUTE
2231 Broadway
New York, NY 10024

MIAMI JEWELRY INSTITUTE

5 AND 10-DAY COURSES

- Introductory Jewelry
- Jewelry Repair
- Basic Stone Setting
- Wax Techniques/ Casting
- Practical Gemology

1991 Winter Workshops

Jan. 26-27	Refractory Metals
Feb. 23-24	Hinges & Box Construction
Mar. 23-24	Forging & Hollowforms

Miami Jewelry Institute, The Bakehouse Art Complex, 561 N.W. 32nd Street, Miami, FL 33127. 305-573-5707 CATALOG.

International Jewelry Symposium
Routsinpyhtää, Finland
July 22 - 28, 1991
North American Enrollment Limited To Eight

DUNCONOR

For Information Concerning The Above and Other Innovative Workshops Both Here and Abroad Write:

Harold O'Connor
DUNCONOR
Box 149
Taos, New Mexico 87571

A shared e x p e r i e n c e

Here the metalsmith can assume an identity
within one's discipline and
relate that study to a greater art c o n t e x t.

To challenge i d e a l s

CRANBROOK GRADUATE STUDIES IN

METALSMITHING

Gary S. Griffin
Artist in Residence and
Head of Metalsmithing

For information:
Office of the Registrar
Cranbrook Academy of Art
500 Lone Pine Road Box 801
Bloomfield Hills MI 48013
313.645.3303

Teaching through Process Towards a New Metals Education

by Charles Lewton-Brain

Art school is in some ways a difficult place to learn to be a metalsmith. Traditionally, it took industry from three to seven years of concentrated time to educate a goldsmith. This is because, as Jamie Bennett puts it, metals are "process-oriented media." By this, he means that there are often many more ways of working and manipulating the material than in other media. Since metal is harder than other media, there are numerous tools – extensions of the metalsmith's fingers – necessary to manipulate the material. Jewelry objects are often small, intimate and concerned with detail decisions that are made, literally, millimeter by millimeter. Few media use as many tools and deal with surface at such intimate scale.

There is a lot to learn, including a lot of control factors. Those in industry have often commented that most art school graduates are unable to work to industry standards in techniques as basic as filing, sawing, soldering and fitting. There is, however, in the art-school context, simply not enough time to teach technical skill in the traditional manner of repetition. Also, there may be philosophical problems, in that the function of an art school is to teach free thinking and alternate ways of viewing the world, as well as technical skill, though this last has, to my mind, been neglected in the last decade or so.

As average art-school students majoring in metal spend only about one-half of their time in the studio during the four years of study, with less time in the studio at the beginning of their education, there is a limited amount of studio contact time. Most art school graduates are unable to express their ideas freely in metal because of a lack of technique or the preoccupation with technical problems. I believe it is possible to increase the technical skill levels and thinking capabilities of the student faster than current art-school or industry educational systems allow, by teaching skills in a process-oriented manner. As I deal with students primarily in an art-school context, my approach is most concerned with metals education in the art-school system. However, with my experience of teaching working professionals, I believe many of the same comments also hold true for industrial education.

The object of education in art school is for the student to be esthetically free in the medium, as soon as possible. I believe it is possible to move closer to this goal by learning in terms of working processes, (with graphic work marks as compositional elements) and by dealing with technical problems as a deep understanding of material. The deep understanding of the material and its nature was not part of my North American art-school education and, as far as I can tell from my contacts across North America, it is still relatively neglected.

My approach to teaching metalsmithing builds up an understanding of process (what actually occurs when one works the material) and procedural options (techniques to effect a given process). The approach allows students to exercise free compositional choice without technical skill limiting their options. The premise is that if the student in an art school is given the technical tools with which to exercise compositional choices, early in his education, he will learn more complex technique as his creative vocabulary expands. Traditional metals education concentrates often on static control over the material, by which, I mean the ability to shape and fit the material into predetermined volumes, sizes and shapes, to coerce it into the requirements of the design. There is nothing wrong with this approach; after all, metal is resistant to movement. The faster media like clay and glass, where decisions may be instant and feedback from the work is constant and swift, accept process marks as graphic compositional elements. In metalsmithing education, the choice of surfaces and shapes historically has been restricted to heavily worked types where little of the nature of the material showed. Metalsmiths would traditionally work to "blueprint" drawings of their piece and force the material into the shapes and forms dictated by the drawing. The beginning techniques taught in a traditional system such as sawing and soldering are often very difficult to control and master, and at times prove a source of frustration to the student. These techniques should still be taught, but alongside the use of process marks as compositional elements. By using process marks as controllable, compositional elements, students are freed to investigate the intent and concept of their work and the initial technical wall, which many of us experience for the first few years of metalsmithing, is lowered. There is more fun and freedom earlier on in the educational process.

It may be of value to first teach easily learned and controlled techniques in a metals education. I mean teaching them in terms of using process working marks as compositional elements with which they can "design" and "draw" with the material in the way that a printmaker affects a metal surface in order to create a picture plane. All the marks of working the material may be used in this approach, whether hammer-blow shapes or filed textures, as long as they are controlled in the service of the student's intention. The student can easily learn systems of process-oriented mark-making such as gold painting, patination, anodizing, various texturing approaches and fold-forming. As the easy, less skill-dependent, techniques are mastered, then the more difficult skill-dependent techniques are learned in order to fill a need for greater control possibilities. It is important to continually teach every procedure in terms of what is happening to the material and why. A little basic metallurgy doesn't hurt understanding.

My approach emphasizes critical thinking and uses contrast and comparison to teach the student how to solve technical dilemmas. It is material-oriented. The more one understands the material and its characteristics, the greater is one's freedom in esthetic and technical choice. For the teacher, the approach means constantly getting the students to brainstorm technical answers as well as giving them descriptions of process. It is important to know *how* and *why* things occur with the material one uses. One does not kill the magic of a material by understanding it; if anything, one's respect and appreciation for it is increased.

Continued page 14

JEWELRY CLASSES

Comprehensive & Specialized Courses

- Hard Soldering
- Electro-Plating
- Enameling/cloisonne
- Wax modelling
- Casting/Mold Making
- Stone Setting
- Jewelry Repair
- Polishing/Buffing

Beginners and Advanced Students
Flexible class hours / Bench time available
Day–Evening–Saturday classes

FREE INTRODUCTORY LESSON
Individual and Small Group Instruction
32 East 31 St. New York, N.Y. 10016 (212) 686-1944

STUDIO JEWELERS, LTD.

PENLAND

Jewelry & Enameling Concentration

SARAH PERKINS
March 18 - May 10, 1991
Visiting Artists: Celia Braswell, Kathleen Browne, Holly Goeckler, Rick Smith

• • •

for catalog write to Registrar:
PENLAND SCHOOL PENLAND NC 28765 704-765-2359

METALS EXPRESSIONS II

PRESENTED BY THE
APPALACHIAN CENTER FOR CRAFTS
MARCH 3 THROUGH APRIL 4, 1991
TRAVELING TO THE
NATIONAL ORNAMENTAL METALS MUSEUM
JULY 14 THROUGH SEPTEMBER 10

Highlighting metalworks designed to convey a message or express an idea.
Deadline for entries 1/21/91. For more information contact:
METALS EXPRESSION II
Appalachian Center for Crafts, Rt. 3, Box 430, Smithville, TN 37166

Southwest craft center

CERAMICS
FIBERS
METALS
PAPERMAKING
PHOTOGRAPHY
SURFACE DESIGN

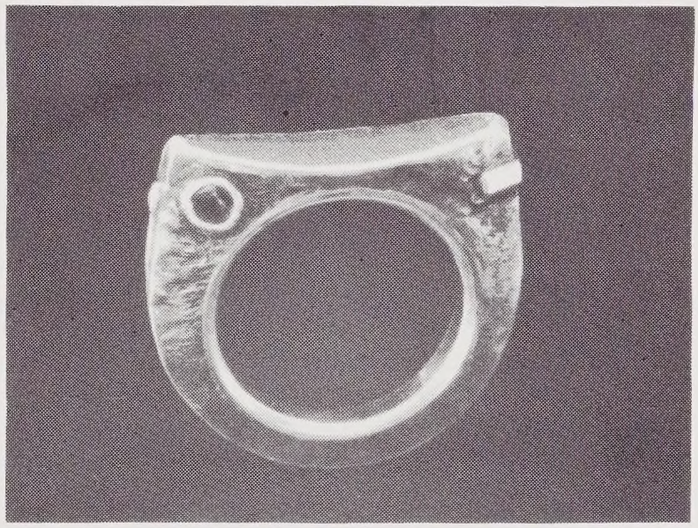
Classes
Workshops
Residences

VISITING ARTISTS
SPRING WORKSHOPS 1991

CHARLES LEWTON-BRAIN
Gold Application Techniques

THOMAS MANN
Design for Survival

300 AUGUSTA
SAN ANTONIO
TEXAS 78205
512/224-1848



ARROWMONT
School of Arts and Crafts
Box 567, Gatlinburg, TN 37738 (615) 436-5860

One Week Workshops
MARCH 4-29, 1991

METAL: John Cogswell, Christopher Hentz, Lisa Gralnick, Randy Long/
BLACKSMITHING: Ira De Koven, Phillip Baldwin/**ENAMELING:** Barbara Minor/
CERAMICS/FIBER-FABRIC/STONE CARVING/GLASS/BASKETRY/WOODTURNING/COOPERING/MARBLING/PAINTING

Graduate/undergraduate credit
Assistantships/scholarships
Year-round gallery exhibition schedule
Summer workshops June 3-August 9, 1991

STUDY JEWELRY and METALSMITHING
with
ROB JACKSON
CORTONA, ITALY SUMMER 1991
Investigate : Lost Wax Casting, Bi-Metal Casting
Stone setting methods.
For specific information contact
UGA Studies Abroad Program
Department of Art
Athens, Georgia 30602

Teaching through Process Towards a New Metals Education

Continued from page 12

Some background thoughts to process-oriented teaching:

Fundamentally, the key to this approach is to realize the difference between process and procedure. Process is what really goes on, what actually happens when one affects changes in the surface or form of the metal. A procedure is a way of performing a process; it is a recipe, a technique. If one thinks in terms of recipes and procedures, one can be stopped by a technical problem. If, on the other hand, one looks to the process and analyzes what is occurring on the material level, one can then solve any technical problem relatively easily. Engineers, doctors and scientists are taught in terms of process so as to be able to solve technical problems, but our educational system for metal seems to be full of procedures that are taught as the "right way" to obtain a form or surface rather than as being part of a spectrum of technical approaches that lead to an end result.

We know there is no right way to do things, merely variations of more or less appropriateness to the technical problem at hand. By determining the process, then reviewing technical options for creating the conditions required by the process, new and different solutions to technical problems can be found. At some point, even the apparently ridiculous answers thought of in a brainstorming session may prove to be the correct solution under a different set of conditions. An example of this might be that heat is required for melting metal. How that heat is obtained is immaterial. The metal could be bonded to thermite to be melted or heated by other chemical reactions, struck by lasers, heated by electricity, friction, flames, radiation, etc. All the possibilities are run through mentally, even the ones that seem improbable. In a classroom situation, this is accomplished by free-associating techniques to perform a process. If one is working by oneself then it is more difficult to do this and some reading in basic materials technology may be of help.

An example of how this approach can be applied in a classroom might be the way a jeweler's saw frame is introduced. At first, the difference between process and procedure is discussed and then the concept of separating sheet and solid material is introduced. Every possible way of doing this is evoked from the class, from using lasers to gnawing through with one's teeth (the later is not particularly efficient). Then, the options are evaluated in the light of the varying functional requirements of the piece and the material strength and hardness of the metal used for it. Finally, the nature of the sawblade as a chip-forming tool like a chisel or a file is examined. In fact, a sawblade and a file are the identical tool; it is just that a blade is a thin slice of a file. Still other comparisons and examples of chip-forming tools, blades and wedges are described and drawn from the class. In this way, by using contrast and comparison, an understanding of process is built up, and, whenever possible, all techniques are discussed in the light of this. By looking at things from a number of different angles, a deeper understanding of them is achieved. I think that in this way people are not trapped by technique or problems with lack of skill.

In order to be able to work in freedom, we must continually reexamine our knowledge process. I do not mean that one should throw out all habits but merely evaluate them. This is part of the critical thinking necessary to this approach of teaching.

Another prejudice of some importance to metalsmiths is preciousness. We tie ourselves up in the cost of the materials and in the time involved in making the piece – its "value." I notice that when working in copper, I work freely and surely, yet when trying to be free in silver and gold, I find myself somewhat hampered, a condition which is usually reflected in a reduced scale of the piece. Therefore, copper and other nonprecious metals are exceptionally useful for working out artistic ideas that may then be translated back into precious metals. This approach also encourages serendipity. Almost every metalsmith can identify with the situation of having an accident change one's piece unexpectedly. For instance, a piece that has been labored over untold hours is taken to the rouge buff one last time and caroms about the inside of the polishing machine. This has happened to everyone at least once. Presented with a gouge across the top surface, one realizes that an attempted repair would be extremely difficult. Usually, one then looks at it again, says, "nice gouge," and proceeds to gouge up the surrounding surface to match. By making the accidental moment intentional, by choosing it and altering the piece to match the accident, we bring the work into some kind of balance again. This unwillingness to scrap a piece is influenced by the precious aspect of the materials. This is to our advantage – preciousness forces us to choose serendipity and serendipity is, I believe the driving force behind most innovations in the arts, science and every field of human endeavor. Being open to observe what is happening, comparing and contrasting it to other apparently related phenomena, will help one to be more likely to use these moments. By working with the process and using process marks as compositional elements, the student is naturally more open to serendipity.

Note

There are a number of teachers in North America using similar approaches to teaching including John Cogswell, Tim McCreight and David LaPlantz.

Charles Lewton-Brain, a jeweler-metalsmith, teaches at Alberta College of Art, Calgary, Alberta, Canada.

Letters

Continued from page 6

Dear Editor:

Thank you for publishing the fascinating interview of Don Friedlich with Garth Clark. Friedlich's questions were extraordinarily succinct. Were I more erudite I would address scores of questions, both positive and negative, that Garth's responses engendered.

I came to know Garth better in the months before the gallery opened; he had some excellent thoughts about jewelry which I enjoyed hearing. I'd known of the Garth Clark Gallery for years and had seen many of the ceramic exhibitions, and had long felt that is was a gallery in New York that should handle art jewelry, as well as ceramics; the ambience was good, the attitude in the gallery seemed right, the location excellent. Everyone was excited when the news swept through the jewelry world like a storm that he was going to open jewelry also. Then, too, came the great news that Helen Drutt was opening in Manhattan. It was a dramatic year. Suddenly this thing that we art jewelers had hoped for, recognition of jewelry as an art form, was happening in no less than two major galleries. Helen Drutt, of course, had been doing this work for many years in Philadelphia. I had met Helen before, but came to know her better at this time, too. She understands what art jewelry is about in ways that many jewelers themselves do not, and in the way the public does not.

The aspects of how the two galleries handled the public's view of jewelry differed greatly, not in the way the work was displayed, but from the point of view of how they "taught," people to perceive jewelry, how it was to be used, how worn, if, indeed, worn at all.

We are at last reaching a time when collectors are buying works that they don't necessarily wear, and, in fact, may never wear, much as one never wears a painting or a sculpture. In January 1990, *Art News* officially recognized jewelry as an art form in an important double article written by the jewelry historian, Toni Lesser Wolf.

Garth had made a remark that made an impact upon me and I have often repeated it. I paraphrase: One of the problems is that not enough has been written about contemporary jewelry, not enough books, articles, letters. Your and Michael Dunas's book *Modern American Jewelry* will be in the book stores within the next year, and Susan Grant Lewin's book, as yet untitled, promises to be a major book on jewelry as an art form. So this major writing is happening now, joining the ranks of what has come before. I am saddened that Garth and his partners stayed with it for only eight months; it was hardly a deep breath.

This letter is not intended to criticize CDK nor Garth, but on one major and dramatic point he is incorrect: when he says that no matter what the curators of American museums tell you, they are not interested in buying jewelry for their permanent collections. I know of at least five major museums in America that have recently purchased work by American art jewelers for their permanent collection, including the prestigious Cooper Hewitt Museum here in New York.

Thomas Gentille
New York City

Dear Editor:

The interview with Garth Clark by Friedlich and Mitchell (Summer 1990) is the best piece on the position of jewelry in the art world I have yet read. As a metalsmith I find the situation of interest more from the point of view of how the careers of individual artisans are affected rather than how we as a movement fail to fit into the world of "real art."

The issue for us as individual jewelers is how we can get the support to do our best work. Encouraging the serious collecting of our art form ought to be first on our agenda to improve the climate for appreciation and marketability of the best we can do. If we bemoan the compromises that we make as production or commission jewelers or the lack of appreciation (read unsalability) for so much that we consider our best efforts, we must look to our own community of jewelry artists to promote ourselves as "artists" and forge a better climate for successful careers.

We do not need to convert art collectors to be crafts or jewelry collectors. We need to convert jewelry customers to think of themselves as collectors and broaden their awareness of what is good, what is important and what developments in our personal work as well as trends in our media constitute progress. If there is a mission to the contemporary American Crafts movement, it is that we should act as missionaries as we promote ourselves, our media and a sense of valid purpose for our art form.

I personally find the prevalent desire for acceptance by the fine arts community a misguided effort. Jewelry has, of course, the tradition of being expensive, so validation by critics and curators is not a big issue in the marketplace. Mr. Clark's remarks about jewelers trying to suck up to the art world rather than working out of a personal agenda needs to be thought about in relationship to the question, "What is in it for us to be accepted as artists?" Certainly many jewelers and designers have wonderfully successful careers without the blessings of the art establishment.

The successful artist (or any other professional) is rewarded by money and status for doing his best work. This magazine is rightly a forum for noble ideas, so let me elaborate on the "best work" part of this definition. We constantly hear complaints about the compromises artists make. The statements, "My production work doesn't give me enough time to do the work I really want to do," or, "My clients never order my most artistic work" imply that the artist would rather be working on something better. Improving the chances that we can sell and thus make our best work should be our long-term goal.

It takes a lot of validation to get paid well for your best work and, as jewelers, we too often have the validation that comes with precious metals and stones. The validation that comes with the status of "artist" serves us by validating our best work. I think it is a mistake to hope for validation from the fine arts world when we are perfectly capable of promoting ourselves and our movement from within. Our own audience is very willing to acknowledge us as artists and is very fertile ground for building patronage. We are creative people. We do not need either the acceptance of the fine arts establishment nor do we need to ape the institutions and agenda of "real art" to enable us to pursue our best work and the status we deserve as talented creative people.

Stephen Walker
Andover, NY

Self-Portrait of the Artist as a Pagan Baby
gold cloisonné enamel,
fine, 14k and 24k gold, fine silver, brass, citrine,
garnet, carapace
10.6 x 9.6 x 3.2 cm, 1990

Photos: Marco Prozzo
Courtesy: Franklin Parrasch Gallery, New York

William Harper

Mythmaker for a Culture

by Jane Addams Allen

Grotesque Self-Portrait of the Artist with Nose Envy
gold cloisonné enamel, fine, 14k and 24k gold, fine silver, steel, pearl, plastic
8.1 x 9.4 x 4 cm, 1990

It seems only just, when so many barriers are collapsing, that one of the more prophetic artists of the late 20th century should work in the so-called minor craft of jewelry. By instinct, intelligence and conviction, William Harper has been ahead of the times in three areas that are proving crucial for the 1990s – the swing towards a truly respectful pluriculturalism that recognized the contributions of African, Asian, Central and South American cultures to world art; the crossover enrichment between high and low culture and between art and craft; and finally the fight for an open expression of sexuality as legitimate subject matter for art.

Grotesque Self-Portrait of the Artist as an Alchemist II
gold cloisonné enamel, fine, 14k and 24k gold, fine silver, lead, garnet, onyx, turquoise, tooth
14.1 x 9.5 x 5.8 cm, 1990

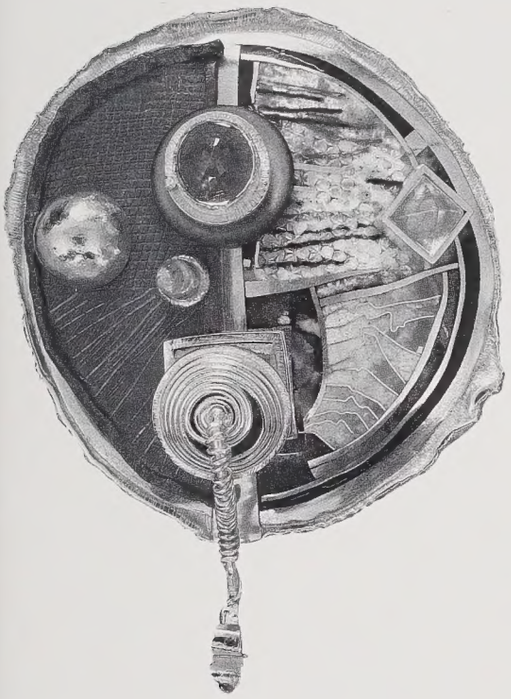
As with most true prophets, however, Harper's vision for the future travels in a straight line from his past. The traveling retrospective, "William Harper: Artist as Alchemist" (which originated at the Orlando Museum of Art, Orlando, FL, traveled to Limoges, France and to the American Craft Museum and will be shown at the Cummer Gallery of Art, Jacksonville, FL, January 21–February 24, 1991) is remarkable for the consistency of the artist's vision over a 15-year period of extraordinarily rapid formal innovation. Each new series builds on the one before. His most recent works, the series of "self-portraits," develop themes that have been implicit in his art from the beginning. The difference is one of focus. during the first decade of his career, Harper reinvented the medium of enamel jewelry by questioning its premises. Now he has shifted to questioning the nature of creativity itself. Each of these mythical self-portraits touches on some aspect of the whys and wherefores of creativity – what is it? how does it interact with the world? what are the sacrifices it entails?

Harper's *Grotesque Self-Portrait of the Artist as a Haruspex*, for example, suggests that the artist creates by a process of self-evisceration. (A haruspex was a Roman seer who read the future in entrails.) The complex ridges of a fossil shell spill out from the open chest of Harper's long, thin figure; its gold mouth grimaces and its jeweled eyes droop heavily as in pain. But the glowing scarab carapace on the Haruspex's forehead symbolizes the visionary powers of the mind. A brooch, and a very beautiful one at that, the Haruspex also demands recognition as an expressive work of art, one that conveys the dichotomy between the pain of introspection and the ecstasy of revelation that lies at the heart of the creative process.

Harper's G*rotesque Self-Portrait of the Artist as the Goddess Kali* (see cover) is densely layered with Hindu mythology. A consort of Shiva, supreme lord of the cosmos, Kali embodies its creative energy. Her name also is the feminine form of the Sanskrit word "kala" meaning time; hence the Goddess is all-devouring and all-annihilating. In tantric art, Kali is often portrayed as red, the color of primordial energy. She dwells (appropriately for Harper) in the Island of Jewels signified in tantric paintings by a golden circle. But in her destructive phase Kali is black and her tongue hangs out to lick up the world.

Harper has brilliantly condensed these two Kali myths in his circular mask/brooch and incorporated the Shiva lingam symbol as well. Surrounded by a rim of gold, Kali's disc face is the incandescent red of bicycle reflector plastic; her black-rimmed eyes are moonstones; her mind's eye is an opal. But a pearl-tipped lingam of crudely modeled gold emerges from her golden mouth, formed by Harper into a yoni, the triangular symbol for female genitalia. Hence Harper's Kali brooch personifies both male and female principles of creativity and deconstruction, of life and death.

Grotesque Self-Portrait of the Artist as an Oracle
gold cloisonné enamel, 14k and 24k gold, fine silver, ruby, quartz, rose quartz
9.8 x 10.3 x 3.3 cm, 1990



Over the past 15 years, Harper has invented what amounts to an almost entirely new vocabulary for his chosen medium of enamel jewelry. His use of gold as a gestural material, his painterly enamel, his incorporation of found objects and low-cost materials along with precious metals and jewels have been welded by the artist into a unique style that has brought him world-wide recognition. These characteristics are not arbitrary esthetic choices, however. Beneath each decision on material and form lies the artist's response to an inner challenge.

Among the first questions Harper asked himself when he started making jewelry in 1974 were, "What can I do to legitimize the concept of preciousness without making something effete?" "How can I combine preciousness and shock value?" He quickly realized, with insights derived in part from African assemblage art, that the barriers between materials suitable for jewelry and junk destined for the trash can were purely conventional and had little to do with their intrinsic textural and visual qualities. But along with this realization came another, namely, that defying this conventional barrier could heighten the impact, the "shock value," of his jewelry. Beginning with his *Fetish* pins of 1976, Harper has combined found objects – broken bits of bone, hair, shell, the burnt out ends of aluminum fluorescent tubes – with precious metals and jewels.

This exhibition contains numerous examples of Harper's mixing of high and low. In *Grotesque Self-Portrait of the Artist with Nose Envy*, Harper pairs a plastic 50s cufflink and bicycle reflector plastic with a pearl and enamel set in gold. In G*rotesque Self-Portrait of the Artist as an Icon*, a tiny steel gear serves as the radiating center of a golden sunburst.

Another of Harper's provocative ideas about jewelry stems from a pun. The German word for jewelry is "schmuck," (In 1982, Harper exhibited at the Schmuckmuseum in Pforzheim, West Germany.) But the Yiddish slang for a man's genitals (his "jewels") is also "schmuck." It occurred to the artist that there was a large measure of psychic truth in this verbal identification of preciousness with potency. From the 1970s onward, the phallic imagery has been an intrinsic part of Harper's iconography; many of his works from the 1970s have the requisite three-fold appendages, most notable the *Pagan Babies* and the *Boogie Babies.* More recently he has combined symbols for both male and female genitals as in *Grotesque Self-Portrait of the Artist as the Goddess Kali.*

Harper's use of phallic and vaginal symbols is only part of his investigation of what makes a small object potent. The idea of spiritual power has virtually vanished from Western jewelry, although there are echoes of it in the folklore of gemstones. But it is still very much present in Africa, where people wear amulets and charms for protection from evil and for the working of magic. Harper started collecting African art as early as 1967. He was particularly impressed by Congolese fetish figures – wood sculptures bristling with nails, razor blades and other sharp objects, pounded in as part of community rituals to

Far left
Self-Portrait of the Artist as an Icon
gold cloisonné enamel, 14k and 24k gold, fine and sterling silver, steel, opal, pearl
27.5 x 5.6 x 4.1 cm, 1990

Left
Self-Portrait of the Artist as a Haruspex
gold cloisonné enamel,
fine, 14k and 24k gold, fine and sterling silver, opal, pearl, coral, shell, carapace
29.4 x 6.5 x 4.8 cm, 1990

bind contracts and transfer evil influences to the figure. It struck Harper forcibly that the intrinsic linkage of good and evil in a single icon had a good deal to do with the icon's aura of power. He decided that the combination of extremes and dichotomies would be the structural principle of his art. Again, the assemblage art of Africa served as a model, demonstrating how a rich series of conceptual opposites could be brought together in one powerful iconic piece.

Harper was also deeply impressed by ancient American art. Handling pre-Columbian gold, he learned that "gold had a quality that was so noble, you could treat it disrespectfully and still have it emerge as a wonderful material." You could crumple it and bend it like paper without diminishing its splendor. While an almost casual use of unpolished, undesigned gold has always been characteristic of Harper's jewelry, in his recent work he takes the idea even further as in *Grotesque Self-Portrait of the Artist as a Pagan Baby*, where he slathers an area with gold Lichtenstein-like strokes.

The fascinating thing about Harper's work is how persuasively these different insights and elements merge in his art. It is not a question of applying art to jewelry, but of discovering a new form of expression through penetrating analysis of the nature of a medium. Although rich and diverse in appearance, his pieces are extremely efficient in that their synthesis of material, technology and symbolism directly enhance the time honored function of jewelry – to identify and to enhance the life, power and status of the wearer. These are contemporary works of art that take life, creativity and sexuality seriously but with verve, humor and brilliance. They force the same standard of the wearer.

Jane Addams Allen is a founding editor of The New Art Examiner *and a two-time recipient of the Manufacturers Hanover/Art World award for distinguished art criticism.*

Two catalogs are currently available on Bill Harper's work: one from his traveling retrospective exhibition, 120 pages, with an essay by guest curator Thomas A. Manhart, is $22 postage paid; and the other, 32 pages, from which the essay by Jane Addams Allen appears here, and which accompanies the solo show during November at Franklin Parrasch Gallery, is $15 postage paid. Both can be ordered from Franklin Parrasch Gallery, 584 Broadway, New York, NY 10012. We want to thank Jane Addams Allen and Franklin Parrasch for their assistance.

James Carter
Cups
sterling silver, 14k and 24k gold,
cloisonné enamel,
stones, raised, forged, fabricated
5.5 x 4", 1990

The 10th Limoges

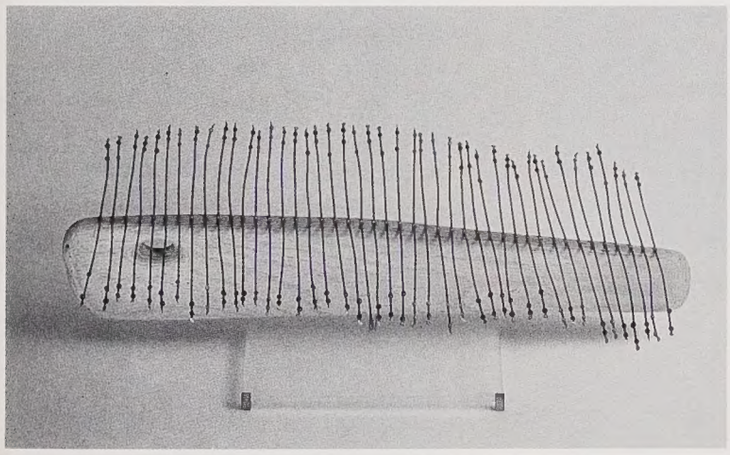
by Anne Fauteux

Biennial of Enamel

This year, while Limoges, France was celebrating its 200th anniversary as the city of the "Arts of Fire," the international Biennial of Enamel, held in July and August, was celebrating its 10th year of exhibiting some of the most exciting new enamelwork worldwide. In a radical departure from previous juried shows, the organizing committee decided to extend invitations to prominent enamelists to exhibit five works apiece. Then, each invitee was asked to sponsor an artist of the new generation to participate. In this way, many new and unknown artists were given this prestigious platform on which to exhibit their work. I was one of the young artists to get into the show as a result of this new selection process. In all, 57 enamelists from 16 countries agreed to participate in the invited section, along with 52 young artists chosen by them.

Since 1969, the Biennial has become an institution in France. Its importance as the premier international event for enamels has inspired other countries to pool their resources in support of a delegation. For instance, the U.S.S.R. has created a research studio in Palanga (Baltic Republic) to allow painters, designers and jewelers to develop in enamels. It is such a success that they have set up exchanges with French artists and have opened the Museum of Contemporary Enamel. This year, at the Biennial, they were one of the most consistent in terms of quality and style. On the whole, the exhibition presented few pieces of jewelry. Instead, we saw many wall pieces, vessels and sculptures. Slowly, enamel is passing from two dimensions to three (nonvessel), with the creation of mobiles, machines, "industrial recycling" sculptures and poetic objects.

Anne Fauteux is a jeweler living in Montreal.



Birouté Stoulgaite
The Game of Natural Forms 1
enamel, wood,
mixed materials
25 x 15 x 5 cm.

Contemporary Soviet enamel has over the last 10 years tried to distance itself from Russia's deep tradition of enameling. Thus, many of the Soviet artists avoided technical prowess in favor of kinetic or poetic effects. Birouté Stoulgaite's piece, for example, exhibits vulnerability in his humility toward materials and in his fragile construction. Together, the five little "comb-like" objects, made out of sea-washed wood and copper wire with enamel pearl drops, seem to form a community of simple and interdependent beings. Poetry also lies in the interaction of materials. The ephemeral wood that supports the more durable material of copper can be seen as a metaphor for power relationships.

North Americans represented in the Limoges Biennial

Invited

Jamie Bennett, NY
James Carter, FL
Collette, CA
Dean Drahos, OH
Shirley M. Fader, NS, Canada
James Malenda, PA
Ruth Markus, OH
Fay Rooke, Ontario, Canada
June Schwarcz, CA

Sponsored

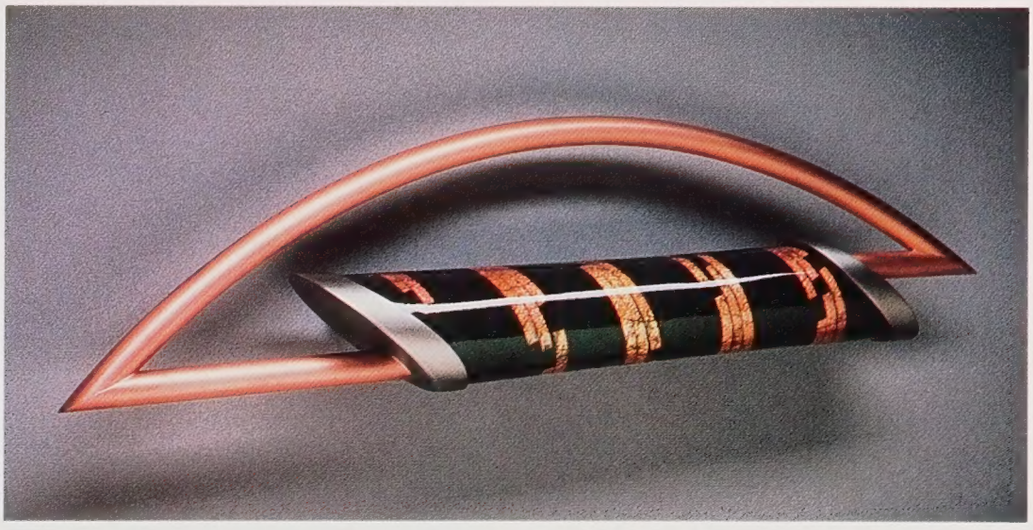
Sandra Aska, OH
Frances Beis, NS, Canada
James Doran, OH
Anne Fauteux, Quebec, Canada
Angela Franklin, MD
Rebekah Laskin, NY
Allison Macgeorge, NY
Janet Marsano, VA
Sarah Perkins, IL

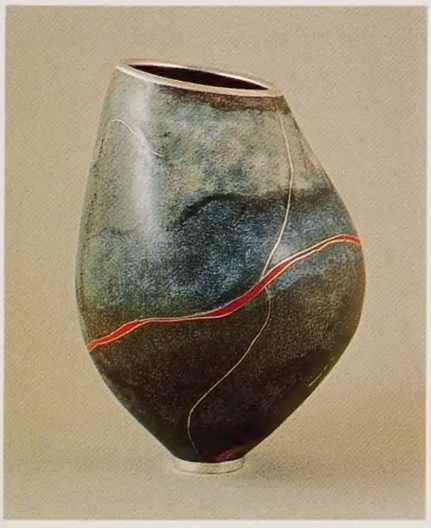
Vincent Pécaud
Mappemonde
enamel, copper, 35 x 28 cm.

Artists from Limoges, a city with an enamel tradition as far back as the Middle Ages, are trying to overcome an obsession with technique. Vincent Pécaud seemed to be among the most spontaneous. His group of three busts constructed of patinated copper, bearing enameled necklaces, has a sense of surrealism. Instead of heads, the busts have stoppers as if they were containers. The concept of the presentation is as important as the piece itself. This setting gives the jewelry such an autonomy that wearing it becomes a side issue.

Allison Macgeorge
Necklace
copper, enamel, patina, 22k gold leaf, 1988

Simplicity and spontaneity in the execution is a good way to represent the sensuality of materials. I found this in the piece by Allison Macgeorge, a young American artist sponsored by Jamie Bennett. The necklace beaded with mushroom-shaped elements is made of electroformed copper with mat enamel, gold leaf and patina. It was among the only pieces in which enamel was not pictorial and in which one could sense the artist's hand. The richness of the glazelike coating counterbalances the shape and structure's simplicity and primitivism. Nevertheless, the enamel doesn't act as a lifebuoy seeking to save a shape from its lack of interest. There is in Macgeorge's work a true sensuality of the material which leads beyond the object, to a consciousness of our own organic being; it is a moving piece.





Sarah Perkins
Vessel II
copper, enamel, fine silver, 24k gold
7.25 x 4.25 x 4"

James Malenda
Wall Piece #3
vitreous enamel on copper, silver foil, nickel silver
23 x 3 x 6"

The Energy *qi*

by Robert A. Rorex

Chunghi Choo captures her joyful creativity in sensuous forms and beguiling surfaces, but, despite this sumptuousness, simplicity, harmony and tranquility are always integral to her work.

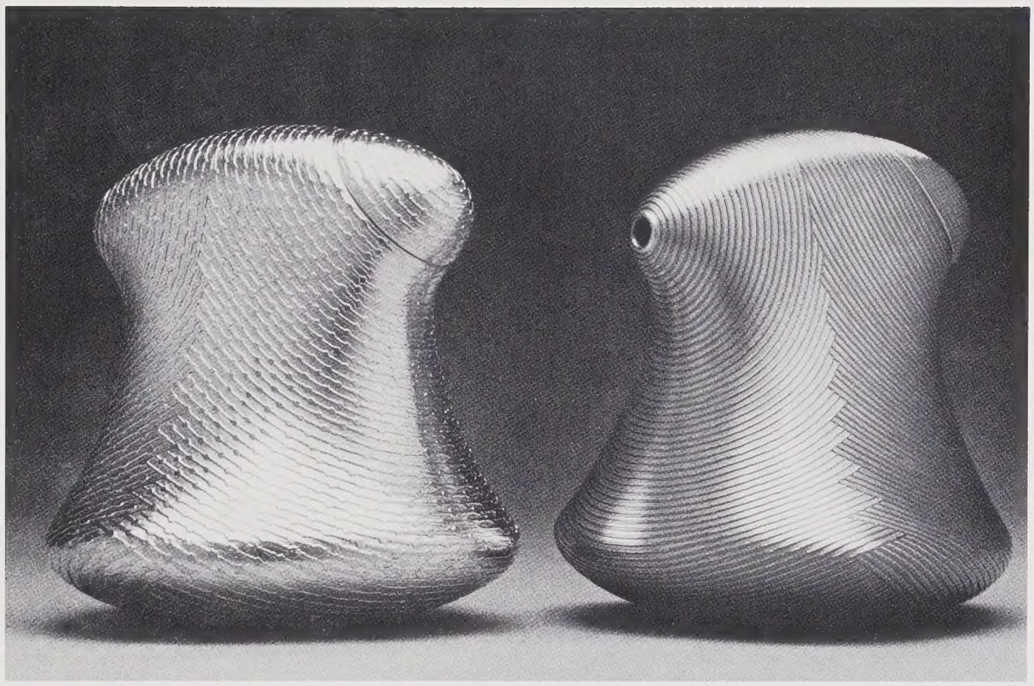
Born in Korea, she took a B.F.A. at Ewha Women's University in Seoul, majoring in Oriental painting while also studying philosophy of Oriental art and Chinese brush calligraphy. Both of these became important for her creative work and lifestyle, as Choo explains that it is imperative in both to concentrate on essentials. The artist avoids mere surface appearances, aiming not for beauty but for the inner reality; if one gets rid of superficiality, beauty will be there.

Choo says, "I believe that the sweeping movements of the brush in calligraphy have influenced my work and give it a flowing line of energy." Brush calligraphy involves the intuitive mastery of proportion, spacing and placement of individual elements to create a unified and satisfying composition. A calligrapher first envisions the work, then gathers energy and concentrates it. The Chinese call the energy *qi* (pronounced "chee"). This energy galvanizes the movements producing the work, giving it life. Choo approaches her designs in the same way.

Choo often speaks of harmony in life and art, and she ultimately has the ideal of musical harmony in mind. The music of Mozart and Schubert, Beethoven and Brahms, and the operas of Verdi and Puccini have always nurtured her spirit. "Good music elevates me to a plateau that lets me explore creative and productive hours. Music helps me to make my work harmonious, joyous, and flowing – like the music. My work is never produced without music."

Chunghi Choo takes great pleasure in surrounding herself with art objects and using them in daily life. She also delights in the beauty of nature, and in the cooking and enjoyment of delicious food (she is a superb chef). She is a wonderful host to her numerous friends, colleagues and students. Her house is the perfect environment for Choo, for there she is able to bring together all her various interests in the most triumphant way.

Decanters, electroformed copper, silver-plated, copper and silver electro-appliqué, 5½ x 5 x 5", 1979
Collection: American Craft Museum, NY



I do not work with preconceived final images in mind. These two small decanters evolved from a plasteline ball held in my cupped hands. I began playing with the soft material, and the response of the plasteline to my hands suggested an emerging form. This rudimentary shape was refined into these organic vessels. I like the intimacy and feeling of holding and pouring from these pieces. The lines on the surfaces echo the flow of the forms.

Choo's design for her own house was accomplished through her great feeling for color and design, but also with common sense. She consciously applied the principles of *feng shui*, the ancient Chinese art of arranging buildings and rooms in ways to achieve harmony and efficiency. The house is placed with its back to a south-facing hill. Its windows open its spaces to a panoramic view of the river valley below, so that it is filled with light and air.

Chunghi Choo came to the United States in 1961 to study metalsmithing, weaving and ceramics at the Cranbrook Academy of Art, where she received her M.F.A. in 1965. She began teaching smithing and fiber art at the University of Northern Iowa, and, since 1968, she has been teaching at the University of Iowa in Iowa City, where she is head of the Jewelry and Metalsmithing Department in the School of Art and Art History.

Some of Choo's early masterworks are in silver, functional objects that appear as fluid organic forms inspired by nature. As with all flawlessly crafted works, their visual elegance dominates the viewer's first impression. Each of her vessels is delightfully comfortable to handle and their esthetic attractiveness never overshadows function. Her tea-servers, for instance, are as efficient as pourers as they are pleasing as art objects. "I like to see in my work simplicity and grace, and I like for each piece to appear sensuous and celebratory, a pleasure to use."

Silver, however, is not the whole story. From the mid-1960s through the 70s, Choo was the prime exponent of the ancient *tritik* technique, with which she began producing monumentally scaled tie-dyed works. The most spectacular of these silks are her lyrical and brilliantly colored hangings, which have been compared to abstract-expressionist paintings. Examples of her textile art are in the American Craft Museum, the Cooper Hewitt Museum and the Metropolitan Museum of Art, which selected their hanging by Choo for their "Notable Acquisitions 1965 – 1975" spotlight.

Saucière, electroformed copper, silver-plated, fabricated silver ladle, 6 x 9¾ x 4", ladle 12", 1987
Photo: Peter Krumhardt

I like to see qualities of simplicity and grace in my holloware. I like for each piece to be used and thus to add pleasure to daily life through heightened sensuousness and a feeling of celebration.

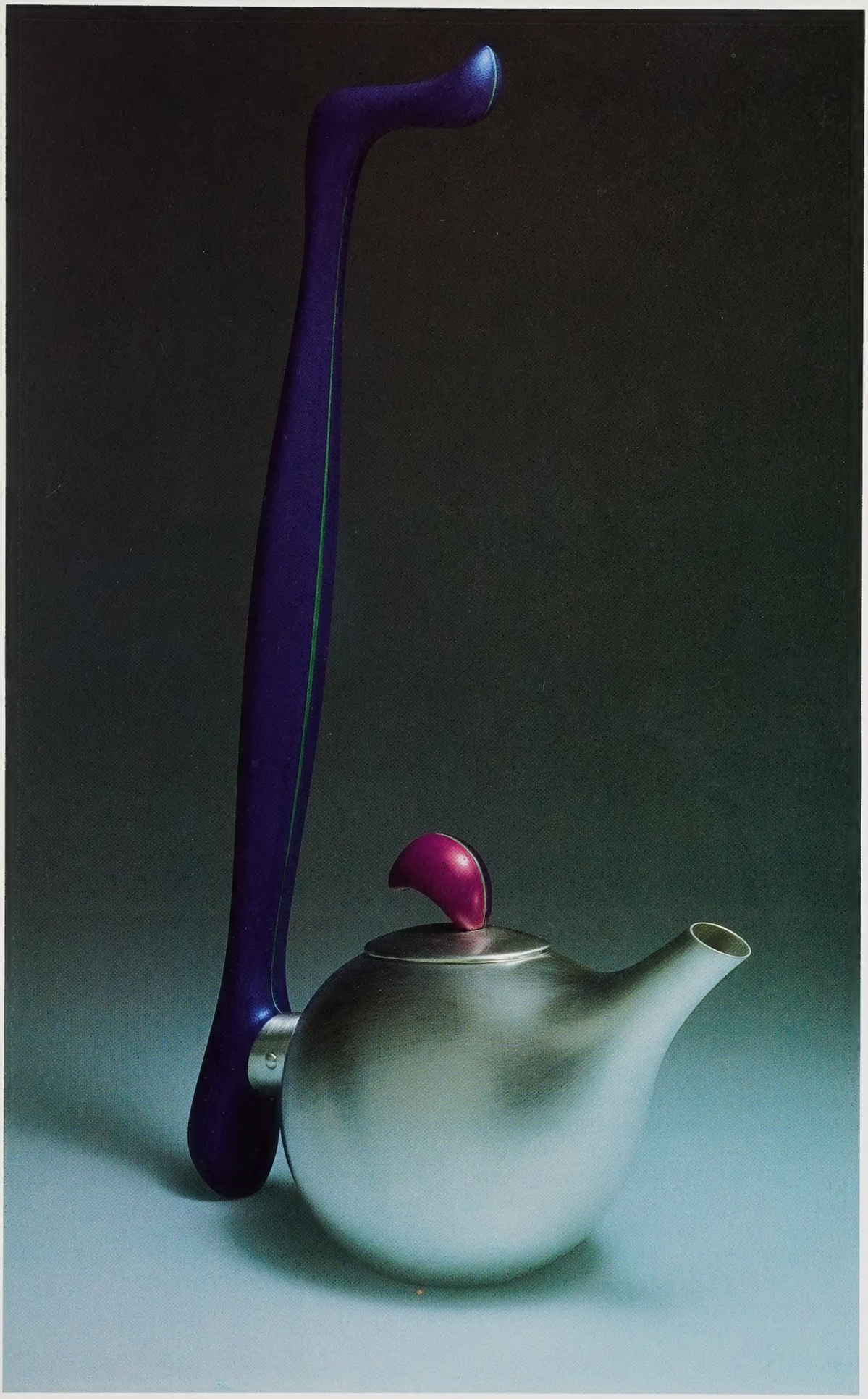
Fortunately, Choo's textile work caught the eye of Jack Lenor Larsen when he was judging the "Young Americans 1969" show. Larsen presented a solo exhibition of Choo's work at his New York showroom in 1971. This exhibition was one of a series that he has mounted to promote outstanding artists. Larsen opened doors for her to the professional art world both as a textile artist and a silversmith.

Despite her productions in different mediums, Choo has not stopped working in metal. "Although I was intimidated at first by the tools, techniques, and time-consuming hard work of metalsmithing, my discipline, my attraction to the beauty of precious metals and gems, and the joy I receive from the results of silver work, all made me continue in this field. The appeal of silver outweighs the difficulties." Choo's metalsmithing nevertheless has evolved through progressive stages in which she was seeking ever greater ease of expression for the artist. During the 1960s, while using the traditional techniques of raising and forging, fabrication and casting, she reached a point where the organic forms that she wished to create were difficult to achieve using traditional methods. Choo turned to electroforming, studying the processes with Stanley Lechtzin at Tyler School of Art in 1971. In 1973, she obtained a grant to install a plating tank at the University of Iowa metalsmithing studio. Since then, she has further developed and refined the potentials of electroforming. Most of Choo's recent metal pieces were produced using this method.

RIGHT

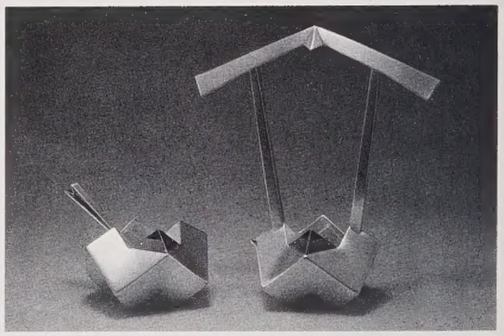
Teapot, electroformed copper, silver-plated, wood, alkyd enamel, 17½ x 6 x 10", 1990
Photo: Peter Krumhardt

This teapot combines the elements of surprise and tradition. The handle and knob are three-dimensional transcriptions of strokes from my brush calligraphy.



Creamer and sugar bowl, electroformed copper, silver-plated, 10 x 8¾ x 4½"; 3 x 4 x 4", 1987
Photo: Peter Krumhardt

The design of these works was developed from experiments with paper folding. Anodized niobium gives color accents to both the creamer and sugar bowl. The rising handles emphasize an effect of soaring and commanding space.



Choo's creativity is nowhere more evident than in her most recent series of works, which draw on several areas of her expertise. She was struck by the malleability and transparency of various kinds of fine metal screen-mesh, which she first found at a hardware store. Minutes after bringing some wire mesh to her studio, she was instinctively folding a square of the material in the same way as in classic Japanese *origami* paper folding. She folded the square diagonally into fourths, then bent two opposite corners together and fastened them; then she bent the two remaining corners over the fastened ones, creating a basketlike enclosure. She saw immediately that this simple procedure was open to a wide variety of permutations and she was overjoyed by the seemingly unlimited possibilities. "When screen mesh is bent or stretched beyond what is called its elastic limit, it retains its new shape; if bent below the elastic limit, it will spring back to its original shape. When screen or sheet metal is convoluted, various combinations of bending above and below the elastic limit can be utilized to create dynamic tensions which support and retain the desired shape. The wire mesh can be anodized, painted, or left as is. The characteristic appearance of screen is like a woven fabric, but it can be formed, since it is metal." To date Choo has worked with aluminum, bronze and brass, as well as gold and silver meshes.

Electroforming allows for unlimited expression in forming metal with relative ease. Usually, Choo makes molds of plastoline and then casts them in wax; she makes the molds directly in wax. Both plasteline and wax permit direct and spontaneous work. The finished objects in metal have a fluid appearance usually obtainable only with softer materials.

Choo also produces her limited-edition multiples through electroforming. By making a silicon-rubber mold from an original piece, and then casting multiple wax molds for electroforming from this master mold, production of identical pieces is possible, thus making the work more affordable for a wider public for whom unique pieces are prohibitively expensive.

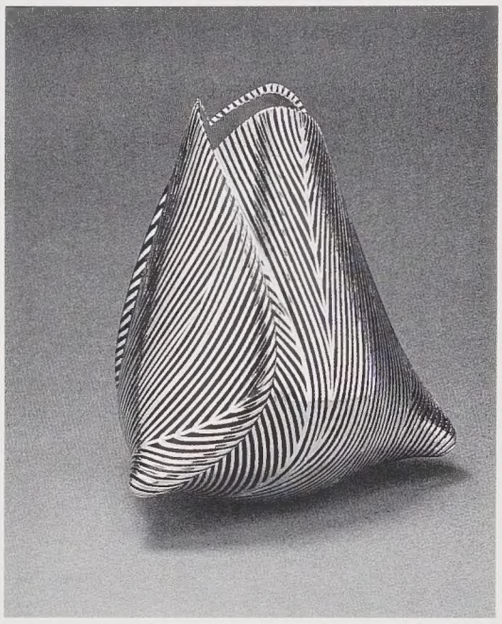
She has also developed the possibilities of what she calls "electro-appliqué." By applying resist and leaving areas of metal open to plate relief, a variety of intricate patterns can be produced on the surface of the object.

Another technique Choo has evolved is a previously unnamed process she calls "convolution forming." This method is simple and direct; it involves the shaping of a three-dimensional form from a single flat piece of sheet metal by rolling and bending, mostly by hand or with a minimal use of tools. Choo's inspiration for this method was the intriguing mathematical model known as the Moebius Strip. Both convolution forming and electroforming greatly reduce the noise pollution associated with traditional methods of metalsmithing and help ease artists' work.

Each metalsmithing technique has inherent characteristics, advantages and limitations. The artist can choose the technique best suited for the immediate purpose. "Creating a teapot is not an unfettered process," says Choo. "Even electroforming is time-consuming and requires painstaking labor. I am sure that computer-assisted machines will be developed soon."

Vessel, electroformed copper, 8 x 8½ x 4¾", 1980

This vessel also evolved from folding sheet wax. It looks pliable, like pasta dough. The surface is given character by the strongly contrasting textures and radiant colors.



Vessel, electroformed copper, acrylic lacquer, 8¼ x 7½ x 6½", 1987
Photo: Peter Krumhardt

One day I was folding and overlapping a sheet of wax and it suggested a flowerlike form. I allowed it to become this vessel. Copper-electro-appliqué lines on its surface accentuate the wrapped shape and the upward thrust of the floating bud.

Remarkably, Choo's screen sculptures and room dividers are related to her textile work of the 70s and 80s, with many of them having dyed or acrylic-painted images applied to two or more layers of silk cloth. Hanging or mounting these layers one in front of another, with space between, resulted in constantly shifting effects of color and image. With her screen sculptures, Choo has produced similar effects. For example, when a gold or silver form is placed within one of darker color, a variegated iridescence results, thus enlivening and enriching the total effect.

Choo's mesh sculptures are airy, buoyant and elegant. They have a look that is not so much high tech as high fashion. Some pieces have been embellished further with the addition of such objects as pieces of antique Oriental fabrics or samples of Chinese or Korean calligraphy, all of which add layers of associations to the pure forms.

Characteristically, Choo almost immediately began to share her new-found enthusiasm for working with wire mesh with her students. She urged them to begin experimenting along with her, to push the limits of the medium and to explore all possibilities. This sharing is typical of Choo's teaching and it contributes to her outstanding success as a teacher. Her hope is to stimulate students' creativity by kindling an interest in searching out new concepts as well as new techniques.

For her, teaching must be open, direct and very giving. She observes: "Of course, it is essential to teach techniques and esthetics, but I believe that a teacher should be intuitive and respond to different styles in order to inspire students. The teacher can suggest how to refine each individual style, making each piece more sophisticated and bringing to life the student's personal expression."

It should be no surprise that Choo's students have frequently received recognition in major competitions. This recognition gives her great satisfaction and fuels her own creative energies. Choo was recipient of the student-nominated Amoco Excellence in Teaching Award in 1987.

Chunghi Choo can look back upon a record of enviable achievements. Fortunately for us all, she is looking forward, to her next creation, her next breakthrough, and to furthering her standards of excellence.

Robert A. Rorex teaches in the School of Art and Art History at the University of Iowa, Iowa City and holds a Ph.D. in Chinese Art and Archaeology from Princeton University.

The textured surfaces of Barbara Heinrich's gold jewelry deceive with their simplicity. At first glance, they clearly appear to be reticulated, but even the most casual second look reveals a complexity that is the happy marriage of two opposing forces. Here, Ettagale Blauer explores through her approach to materials and working methods the esthetics of Heinrich's synthetic style.

FOCUS

Brooch
18k gold, sapphire,
diamond, 1990

Milkyway Pin
18k gold, diamonds, 1990
Photo: Tim Callahan

***Bracelet*, 18k gold link, 1990**

Barbara Heinrich
A Casual Perfection

by Ettagale Blauer

Barbara Heinrich has successfully combined a rigorous German training with her exposure to the more individualistic American approach to jewelry. The result is surface perfection coupled with seeming randomness, a casual perfection she achieves by working the surfaces over and over, layering and layering, then selective polishing. What results is a unique vocabulary of texturing.

"The textures are always four or five processes layered on top of each other to get the look I want," says Heinrich. "I hammer the gold on rough steel blocks to create a very rough texture with hammer marks, then sandblast them, or maybe use matting brushes and pumice powder. Sometimes I use a fiberglass brush to make the surface matte." When the surface has achieved her signature "moonscape" look, she highlights some raised areas for contrast, burnishing the gold selectively to achieve a high polish. "I hand burnish everything – that way I can get a varied finish. I can control exactly where it goes." This is the Heinrich combination, casual and controlled.

In her new work, Heinrich continues to expand on the type of surfaces she has used before, but always working on larger, more difficult pieces. "I am really getting into bigger pieces. Systematically, my average price for pieces sold has gone up every year. I can spend more time with the piece and do more with it." There is more work involved, more time, more detail. I always enjoy that. I do want to go further that way." These pieces are all gold, mainly necklaces and bracelets fashioned in the three-dimensional linking system Heinrich has devoted herself to lately. As the textured pieces offer an unusual combination of seeming casualness with perfect control, the three-dimensional work is, at first glance, simplicity itself. Yet, again, closer inspection begins to reveal a system that is as intricate as a Chinese puzzle. Small wonder that Heinrich has resorted to making models of her work before moving on to the gold. As you turn the piece over and over, your eye is constantly pulled in different directions. They are visually satisfying in both intent and execution. For example, Heinrich's all-gold necklace is classic, individual, modern and wearable.

On the three-dimensional pieces, Heinrich polishes the edges of each element, texturing the flat surfaces. This combination is particularly successful; the work has the lush color of 18k gold without the obvious sheen, but it is also sharpened by the slight gleam around the edges. If these flat elements were brightly polished, the reflections would distract from the astonishing intricacies of the interlocking system.

These are particularly satisfying pieces because they are so wearable, not just because they have a certain amount of intrinsic value, but because they have a presence that is user-friendly. "Galleries always tell me that my work is easy to wear; it's not imposing on the wearer." While much of that credit must belong to the design esthetic, large share is earned by the physical reality of these pieces. The technical aspects are worked out long before Heinrich actually puts her hand to the gold.

"It is quite a job to figure out the mechanism. It's hard to do it on paper, it's so three-dimensional." Instead, Heinrich creates models, usually from silver but sometimes from brass, and works out the linking mechanism and the clasps. These models remain on hand for reference. "I am doing more models before I do the piece; I am breaking into something new and I want to try it out. I usually use silver because it has similar properties to gold – but it does solder differently. I have quite a collection of silver models around for reference, as the pieces are always out in the galleries."

Heinrich sees other changes in her work as well, a complexity that comes from absorbing influence, especially since her move to America. "I used to do simple clasps; now I am doing double and triple strands. In rings, in the past I did narrow bands. Now my rings have volume. They are more three dimensional. They are fuller. Everything is entering a new dimension."

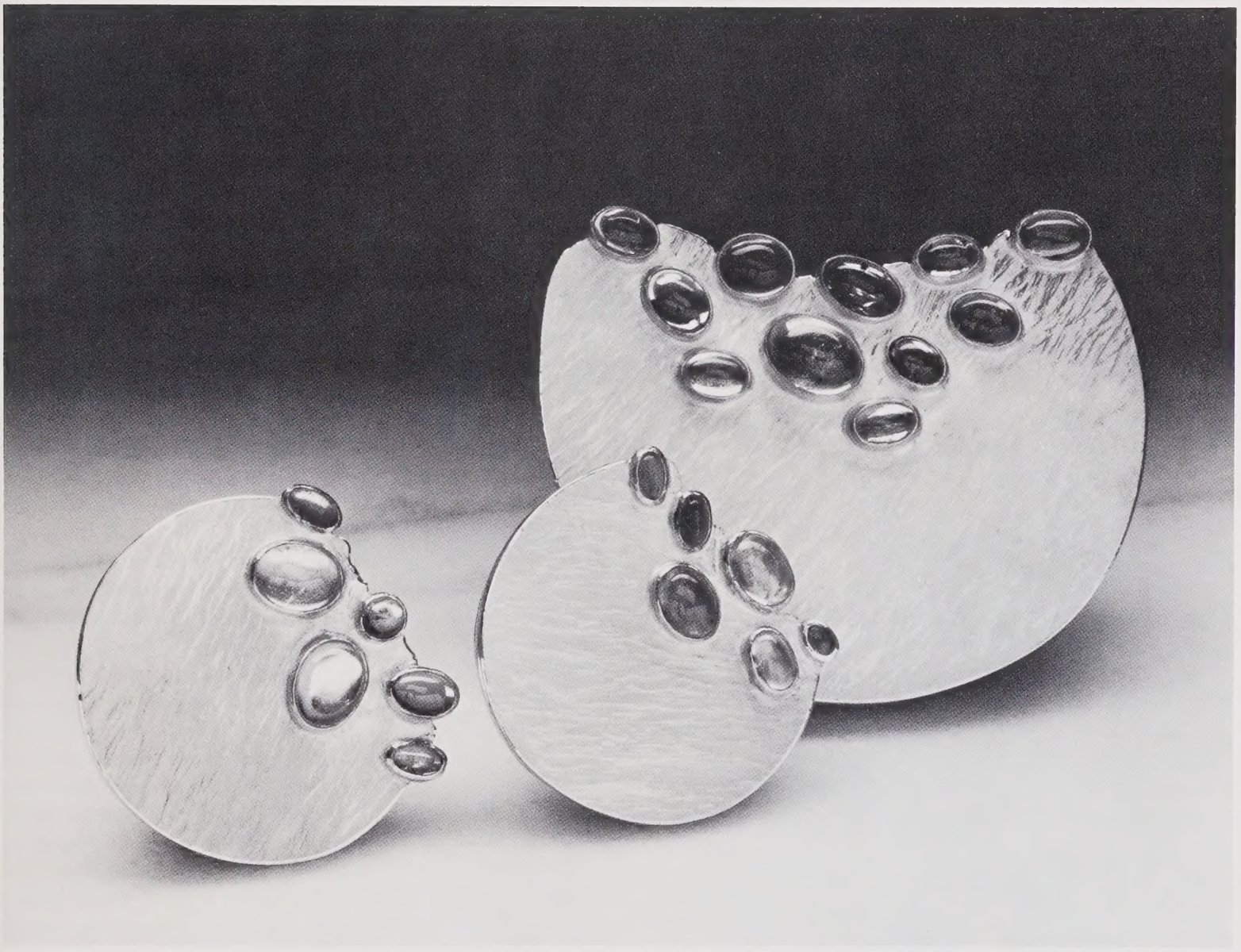
The attention to detail and the quest for perfection Heinrich describes as, "where the German part comes in. We really work out our clasps. I cast my own findings. I often rework my models, four, five, six times, until we really have it where we want it. I think that is a professionalism that sometimes is not in art jewelry." Heinrich's technical virtuosity was learned at Pforzheim, Germany, where she earned an MFA with highest honors following a formal goldsmithing apprenticeship. She followed this up with an MFA at Rochester Institute of Technology's College of Fine and Applied Arts.

The American influence appears in the esthetics: "Most of my rings always had one center stone and two accent stones; now I am working on throwing some stones at the pieces; I am using more stones, a lot of color and different shaped stones. I think before I would have felt uncomfortable dealing with these complex combinations of square, round, triangular stones that are colorful. I have worked with putting a lot of different colors in one piece within the past year. I think it has a little to do with the American influence here, like Bill Harper. I think his work is fantastic, all the colors and materials he mixes, to let more, different elements in. I think it has something to do with being here, in America. It doesn't all come from within you. You respond to what is going on in your field."

Ettagale Blauer's book Contemporary American Jewelry Design *will be published in June, 1991 by Van Nostrand Reinhold.*

Barbara Heinrich's jewelry was recently shown at Susan Cummins Gallery, Mill Valley, CA.

Brooch and earrings
18k gold, tourmaline, cabochons
brooch 2 1/2 x 2", 1990



Clockwise from upper left:
Ying-Yang pendant, sterling silver, c. 1963; *Medieval line, Shield pin*, sterling silver or 14k gold; *Pin*, sculpted ebony and riveted sterling silver, c. 1951; *Modern line, Dove pendants*, sterling silver or 14k gold and ebony, c. 1963; *Primitive line, pendant*, sterling silver, c. 1960

Ed Levin
40 Years of Craft Jewelry

by Toni Lesser Wolf

It is only within the past two decades that craft jewelry has become big business. From a marketing viewpoint, the movement, circa 1990, has come a long way since the likes of Sam Kramer, Ed Weiner, Art Smith and Paul Lobel intimidated, cajoled or otherwise charmed customers into buying their, then avant-garde, creations. But almost half a century after Lobel opened his studio/shop on West 4th Street in Greenwich Village, the business of selling studio jewelry is booming. And much of its success is due to the inspiration and know-how of Ed Levin. Levin, over four decades, has evolved a company that produces handmade jewelry cost-efficiently and in limited quantities. "His particular genius is that he made the transition from craftsman to manufacturer with little or no compromise in the freedom and spontaneity of design that is the mark of the craft product."[1]

Ironically, the Ed Levin of the 1940s and 50s was a rather unlikely candidate to become a merchandising legend. Born in New York City on February 4, 1921, and brought up on Long Island, Levin dreamed of being an artist. To that end, he studied fine arts at Columbia University, sculpture with Chaim Gross, painting with Kurt Seligman and Paul Wieghardt, ceramics at Alfred University, perception and iconography at the New School and art analysis at the Barnes Foundation. But, now, in retrospect, he is proud to refer to himself as an iconoclast. Politically, he has always been a pacifist; he chose to be a conscientous objector during World War II. He spent some of the war years working as an aerial photo forestry analyst, a machinist, an instrument assembler and a multilith operator. He was also a civil rights activist, involved with CORE at the very beginning of the movement for racial equality. In the early 1940s, Levin devoted some of his time to a ward for psychotic children in Chicago, and, in 1943, he cofounded a commune there, in a west-side slum.

After returning to New York in 1944, Levin taught art (including painting, ceramics, woodworking and pottery) half-time at the New Lincoln School and crafts the other half of the time at the 110th Street Community Center in Harlem. Consequently, one of his legacies about which Levin is most proud is that over the last four decades (including those artisans working for him in Bennington, Vermont and Cambridge, New York), he has trained hundreds of people to make jewelry.

Ed Levin first became interested in jewelry in the late 1930s, when as a college student he sought something unusual as a gift for his mother. The work of a Cuban-American metalsmith, Francisco Rebajes was "the only thing modern in jewelry" that Levin could find.[2] He purchased two brooches: a palette and a negroid head. The first pieces of jewelry that Levin himself made were done in 1942, while he was working as a machinist. They were stainless steel and silver rings that he turned on a lathe, also gifts for his mother. This experience with machinery taught him the skills necessary to understand tools, one of the essential agents in his jewelrymaking scheme. Levin's attitude towards tools is one of the factors that makes his jewelry unique; he designs the specific tools needed to accomplish each piece, thereby facilitating the craftsmanship and at the same time imbuing the jewelry, vis-à-vis its process, with an even more personal aspect than its design and fabrication alone could achieve.

After World War II, around 1947, Levin went with his parents to Buenos Aires, to visit his brother who was living there. He decided to remain in the Argentinian city for a while to paint, and in order to support himself, he went to work for one Señor Michi, a Florentine jeweler who worked in the Renaissance tradition. Señor Michi used no modern tools other than a polishing motor, and this hands-on production markedly influenced the neophyte Levin.

Upon his return to New York, about a year later, Levin became a full-time craftsman, making jewelry and ceramics in the bedroom alcove of his railroad flat beneath what is now Lincoln Center. But, always having been a nature lover, Levin found the peace and inspiration of the country lacking in his life. Therefore, drawn by the rural beauty of Vermont, he moved, in 1953, to Shaftsbury, near the North Bennington town line, where, in an attic, he and his wife Ruth set up a jewelry studio. He worked with Ruth alone, until, in 1958, he hired an apprentice (Charles Thompson), who was to become the foreman of the Ed Levin Arts Workshop in Bennington Village in 1964.

Alexander Calder's esthetic was admittedly the greatest influence on Ed Levin's jewelry in those early years; that and a passionate love for the ancient and tribal informed his designs. One of Levin's first and most successful pieces was the *Fruit* brooch from 1952. Exhibited in "Designer Craftsmen U.S.A. 1953" at the Brooklyn Museum, it stylistically typifies the era. The brooch is comprised of teardrop, crescent and bullet-shaped forms of ebony, amber and ivory, respectively, which have been pierced by silver wires attached to a surrounding silver frame. The configuration is reminiscent of the lines and shapes of a contemporaneous stabile by Calder of the whimsical images seen in paintings by Miro or Kandinsky, or in monotypes by Bertoia. The *Dove* pendant reminds one of Braque's mythologically inspired jewelry, while another brooch *Egg Box Construction* from 1958, recalls the paintings of Mondrian. It too utilizes openwork styling along with suspended forms; in this piece beads of pearl, coral and jade are speared through their centers and are thus linearly suspended. All in all, the jewelry from the 1950s is consistent with the work of Ed Wiener, Betty Cooke and Milton Cavagnaro, to name a few of Levin's peers on the East and West coasts.

Ed Levin at work
in his North Bennington, Vermont workshop
Photo: Clemens Kalischer

Eventually, Levin began retailing from his out-of-the-way workshop. And, in 1964, he moved this operation to the more accessible town of Bennington Village, along the well-traveled tourist Route 7. Due to an increasing demand for its product, the Ed Levin Arts Workshop (as it was then named) grew to employ six artisans, including Charles Thompson. The company directed its operations to both wholesaling and retailing. At this juncture Levin himself curtailed his involvement in the actual fabrication of the jewelry, limiting his own production to special orders, complicated techniques, the creation of new designs and prototypes and the making and repairing of tools. As mentioned, this last occupation, regarded by Levin as an art in itself, had fascinated the jeweler since his days as a machinist. He views the process of jewelry making as a sort of symbiosis between specialized tools and the end product. But, although emphasis was (and still is) on a volume of production scaled to supply a burgeoning number of retail outlets, Levin demanded handmade quality. To this end he assigned one worker to be responsible for each piece, from start to finish. The apprentice would receive a "kit," which would include a model made by Levin and step-by step instructions detailing the entire procedure in sequential order. Each piece, upon completion would be inspected by Levin and approved before it could be sold. For this kind of operation to be successful, the designs used had to be simple. Over the years, Levin has explored the concept of simplicity in a variety of styles: primitive (his all-time favorite), classical, medieval and "timeless." And simplicity, along with respect for nature, has guided Ed Levin jewelry design for 40 years. Exemplifying Levin's respect for nature, materials, as much as possible, have been left close to their original state. He chooses roughly tumbled, some precious stones or other organic materials – bits of ivory, wood, amber, etc. – cut into bold shapes. Levin avoids high polish on the metal, whenever possible (and resents it when the public is shown, through sales resistance, to desire it), preferring instead dull or roughly textured finishes because of their association with age and use.

Regardless of the style, though, Levin has consistently sought invention in how the jewelry is assembled and functions. Much of his inventiveness is found, for example, in the way the findings are integrated in to the overall design. In addition, Levin has consistently sought perfection in the materials utilized. His craftsmen draw their own wire, roll their own sheet and mix their own alloys, rendering the metal appropriate for properly functioning jewelry.

As the 1970s approached, Levin realized that the market for handcrafted jewelry was increasing and that a sizable group of educated consumers was emerging. In 1973, he decided to address the manufacturing challenge by selling the retail business in Bennington and moving his operation to a promising wholesale facility in Cambridge, New York. His concept was to "[develop] controls and standards so that the design statement of the artist could be reproduced in quantity, cost-effectively, [and] without losing its spontaneity...Making a new piece of jewelry begins with a design concept and ends with a tangible product made by production artisans to precise specification within a strict budget."[3] To achieve his goals, Levin developed a unique production operation similar to, but a bit more complicated than, the modus operandi employed a decade before in Bennington.

Levin, and others, draw several freehand sketches and create many rough models of each new design. These are then turned over to the production manager and then the design coordinator, who renders precise working diagrams and exact specifications as to tools and materials. A prototype is then made, which is often modified several times. After the prototype is accepted, a job card, which outlines step-by-step instructions, is written. This, along with materials specifications, time standards, patterns, templates, materials samples and examples of the piece at each stage of production comprises a sample box, which some of 14 artisans will receive.

In 1981, wanting to divest himself of the business aspects of the company, Levin delegated the running of Ed Levin Jewelry to 39-year-old businessman Tom Wagner. Wagner quickly computerized the firm and set to the task of increasing its accounts. To accomplish this, he took a booth twice a year at the JA (Jewelers of America) shows, and gradually built the base of operations outward by, among other devices, employing telemarketers who would offer samples of Ed Levin Jewelry to its most promising retailers. The company, at present, with a staff of 35, boasts annual sales are $1,500,000. And Ed Levin Jewelry is sold at 400 stores throughout the United States.

As far as Levin himself is concerned, he would like to reduce even more his own involvement in the business, devoting his time and energy solely to problem-solving, where special tools and production methods are needed, and leaving the day-to-day operations to others. He wants to be an artist again – to paint, sculpt and make pottery.

Ed Levin's designs, with the exception of some inspired examples from the 1950s and 1960s are, on the whole, dependent upon production necessities. But it is because of this very production that the prices can be kept reasonable and the jewelry made accessible to a large audience. With few exceptions, Ed Levin Jewelry is a substantial, well-engineered product; the pieces have weight, the findings are successfully integrated into the overall design and the closures work easily. The jewelry is exceedingly wearable; it is comfortable and it complements all manner of attire. There is a need for this kind of basic, low-priced jewelry. And Ed Levin has set the standard for the many limited-production craft jewelers who have chosen to follow his able lead.

Notes

1. James S. Howard, "Small Business as an Art Form," *D & B Reports* (March/April 1986) p. 34.
2. From a conversation between Ed Levin and Toni Lesser Wolf on July 26, 1990.
3. Howard, *op cit.*, p. 34.

Toni Lesser Wolf is a jewelry historian, lecturer, curator and writer living in New York City.

Clockwise from upper left:
***Pendant,* sterling silver, ebony, ivory, c. 1952; *Pendant,* sterling silver, ebony dust, cement, c. 1956; *Three Primitive Figures pendant,* sterling silver, c. 1960; *Egg Box Construction brooch,* sterling silver, pearl, coral, jade, 1958; *Modern line, Fruit brooch,* sterling silver or 14k gold, ebony, amber, ivory, 1952; *Ying-Yang pendant,* sterling silver, c.1963; *Primitive line, brooch,* sterling silver, c. 1960; *Earrings,* sterling silver, ebony, c. 1960**

Caroline Broadhead

Jewelry and Beyond

An interview with Deborah Norton

***D** : Your recent retrospective at the Crafts Council in London was intriguing, since it seems you are moving from jewelry to clothing. What inspired this change?*

C : It all started with a woven bracelet form. Because the bracelets were made out of nylon wire, I had to decide how wide the bracelet was going to be before I started in order to cut the length of nylon. It was a definitive action that prevented any decision making along the way. One day I decided to start with a great wodge of nylon and make a bracelet that covered the entire arm. I then did a series of arm-pieces in various materials, one of which used gathered fabric, and I found it needed something down the front of the body. Suddenly, having made a garment, I realized I'd discovered a whole new area. So, it was an extension of the armpiece that turned into a garment rather than starting from a garment.

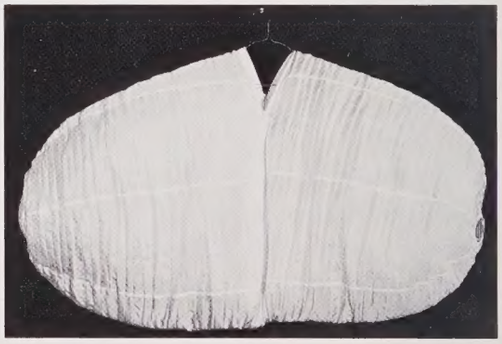
But the clothing doesn't really have any relationship to jewelry except as the history of the way that I've arrived at this point. The only links between the two are that they're both about what people wear or how people cover themselves.

***D** : Then would you say that you don't see these garments as body ornament?*

C : No, because I don't see these as being worn. They're really fundamental statements about the protective layers – the psychological layers – that people cover themselves with. They're not about clothes at all.

***D** : Tell me about the "7 ages" series.*

C : It was done for an exhibition in England in 1986 called "Conceptual Clothing." I wanted to bring several ideas together to make a major piece. In fact I did a few of the pieces – *Long sleeve shirt, Curling arm* and *Cocoon* – before actually calling it "7 ages." It seemed an interesting idea to have the different stages of a human life seen through garments.



Seven Ages: 1 Cocoon
silk, nylon, 1986
Photos: David Ward

The first of the seven ages,
consisting of two sleeves
that zip together around the middle,
represents birth

***D** : And what was the idea behind* Fold-up shirt*?*

C : That was one of the first shirts that I made and it had to do with trying to alter the shape of a garment. Or maybe subconsciously I was playing with redesigning the human body around the clothes. You think, "Oh, God, there's only one neck," when you wanted to design something with more than one. Also at that time it was very important that things be wearable.

***D** : Why?*

C : It seemed self-indulgent to make something that wasn't wearable because of where I had come from. In 1983, the pieces of jewelry that were the most avant-garde were large structures that weren't wearable. They were interesting, but they didn't take into account the fact that a human being breathes and walks through doorways. And soon it became a cliché to design a thing that was not rooted in everyday life. To me, there wouldn't have been a point in making something like *Fold-up shirt* unless you could wear it. Once you put the *Fold-up shirt* on it looks like an ordinary shirt with a big pleat across the front.

***D** : But some of your things now are unwearable. What made you change your mind?*

C : I realized it wasn't a real constraint, since the pieces that I was making weren't being worn. They were being hung on a gallery wall. The "Conceptual Clothing" exhibition, where "7 ages" was displayed with fine art work reinforced this idea. I thought, Why am I trying to make these nonwearable clothes to be worn? The rest of the exhibition was completely unwearable.

***D** : Tell me about* Seam.

C : I liked the idea of taking away all the fabric in a garment and still being left with something – the process of making it. It's a ghostlike, skeletal form, yet I like the strength of presence that comes from it.

***D** : Do you see these garments as sculptures?*

C : Well, it's not jewelry and it's not clothing the way people think of clothing, so I suppose sculpture is the catch-all. It means you can hang it in a gallery and think about it.

***D** : But you really see it as something else?*

C : Somehow sculpture doesn't recognize the history or progression of this work, which I think is important.

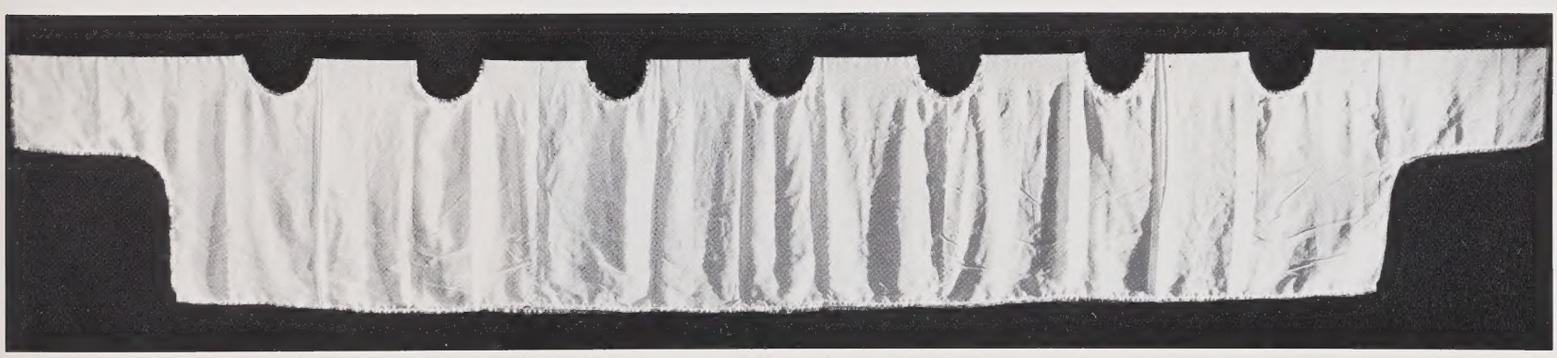
***D** : Like much figurative sculpture, your work explores the human body, only you're doing it with clothes.*

C : There are similar messages coming through, but in my pieces the figure is absent. My work is about this inanimate skin that everybody wears.

***D** : In your jewelry color was very important. Why did you abandon it in your clothes?*

C : I think it's due to the fashion element. I didn't want the clothes to appear enjoyable or to be taken as garments to be worn. I wanted the emphasis to be on the structure and the concept and also on the quality of the material. I've been very careful about selecting the right fabrics even though they're all white because different fabrics develop different feelings. If there were colors you would just see the colors and not notice whether the fabric was moiré or muslin.

Fold-up Shirt with 7 Necks
silk georgette, 1983. Photo: David Ward



***D** : Speaking of fashion, recently in* Metalsmith *(Summer 1990), Garth Clark said that because jewelry has been associated with fashion for so long the art world isn't willing to take it seriously. I was wondering, when you switched from jewelry to clothing, did you have in mind challenging this idea by making serious art that is even more closely associated with fashion than jewelry?*

C : I'm pleased that my work is treading ground that people find uneasy. I do get angry with the concept that jewelry is a frivolous thing having to do with women and department stores, which the art world doesn't take seriously.

***D** : In both your jewelry and clothes you explore the idea of expansion and contraction. Why exactly does this interest you?*

C : It's the idea of something changing. I like creating an object that's not purely visual, that people can think about and do things with that I would never have done. It's wonderful when an object can allow something to happen that I haven't designed it for.

***D** : In an interview recently you said, "The difference between how I work today and how I worked in the 70s is that everything gets more condensed." What did you mean?*

C : That has to do with time. In the 70s I was working on my own work full time. Then at the end of the 70s, because I had to earn a living more seriously, I began teaching and I started a line of jewelry called C&N with Nuala Jamison. In the beginning I devoted one or two days a week to my work, but now no time is set aside for my work and it gets down to snatching a few days here and there. So everything gets condensed.

***D** : I thought you were referring to the fact that your thinking is more condensed.*

C : I was, but it's only because of lack of time. It's a more nerve-wracking process than the way I worked before. I used to try half a dozen things and then choose two to go ahead with and discard the others or pick them up at a later date. But I can't do that now because there isn't time. There's no meandering anymore, except briefly in my head. I think you can probably do this for a while but not forever. Otherwise your thinking becomes too narrow.

***D** : I am curious about the photographs that were in your retrospective. What about photography interests you?*

C : It was while doing some photographs for a performance I did with Fran Cottell in 1989 at the Institute for Contemporary Arts in London and at the Painted Bride Center in Philadelphia that I began playing about with it. I saw things in clothes lying on the floor that I wanted to capture and photography was instant and realistic. The photos for the exhibition were taken by Peter Mackertich, who is a professional photographer. He photographed *Layers* from a great height in his studio using one negative. The result is a wonderful ghostly presence.

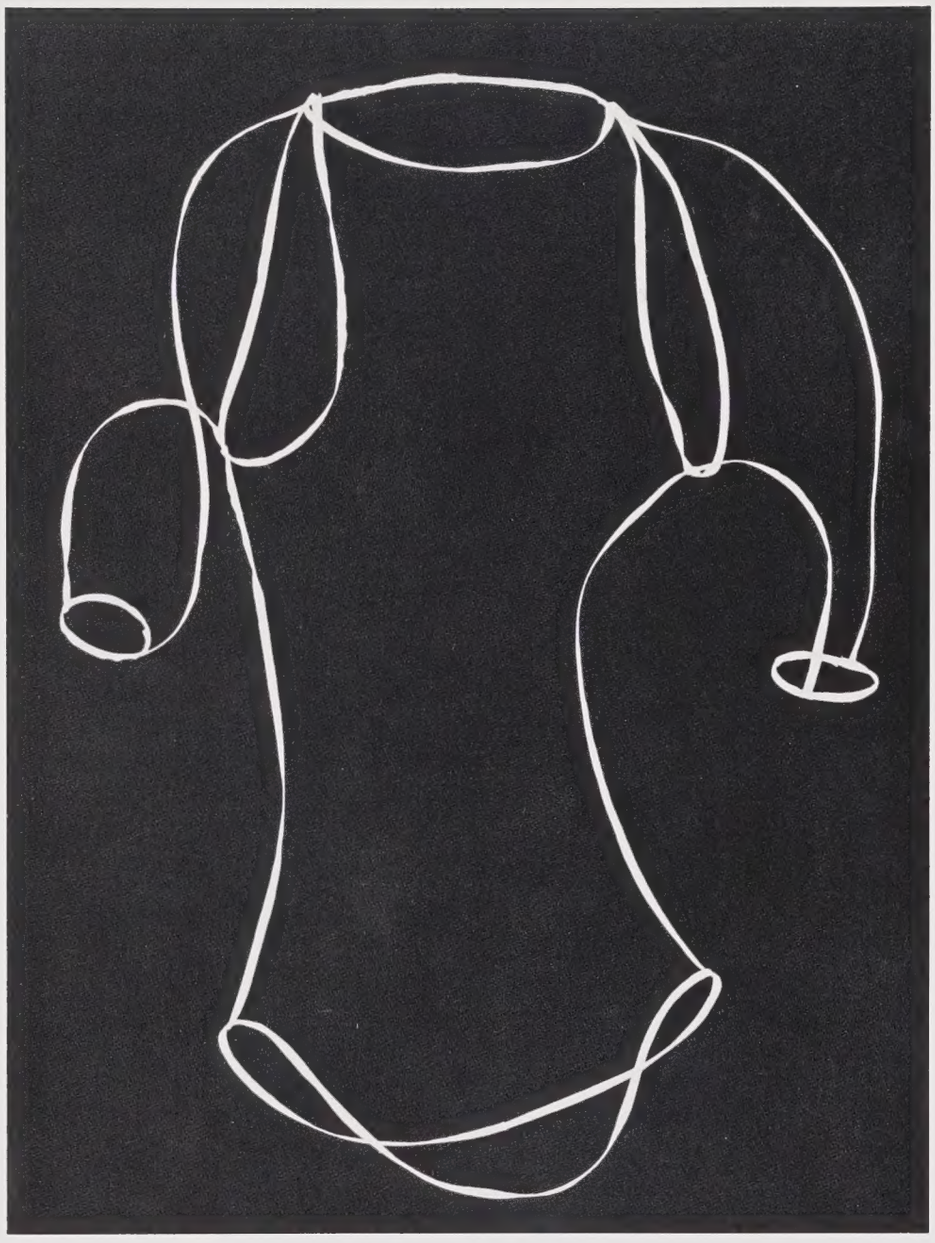
Layers, 1990
Photo: Peter Mackertich

***D** : Do you see your work as progressing along a continuum from one stage to the next?*

C : No, I'm constantly going back and forth. I do something and let it hang around while I go back to an older piece. If you juggle the photographs of my work, it appears that I make momentous decisions like dropping ivory and turning to cotton, but, in fact, it probably took about four years to drop ivory completely after I introduced cotton. The same thing happened when I did the shirts. I still went back to making some jewelry. But, generally, the progression is clear if not steady. I thought the retrospective showed a slow, logical progression from quite decorative objects in the spirit of jewelry that's meant to be worn to something that's much more total – a covering of the whole person.

Deborah Norton is a contributing editor to Metalsmith *living in London.*

A catalog titled *Caroline Broadhead, Jewellery in Studio* by John Houston is available from The Crafts Council, 12 Waterloo Place, London SW1 England for £6.50.

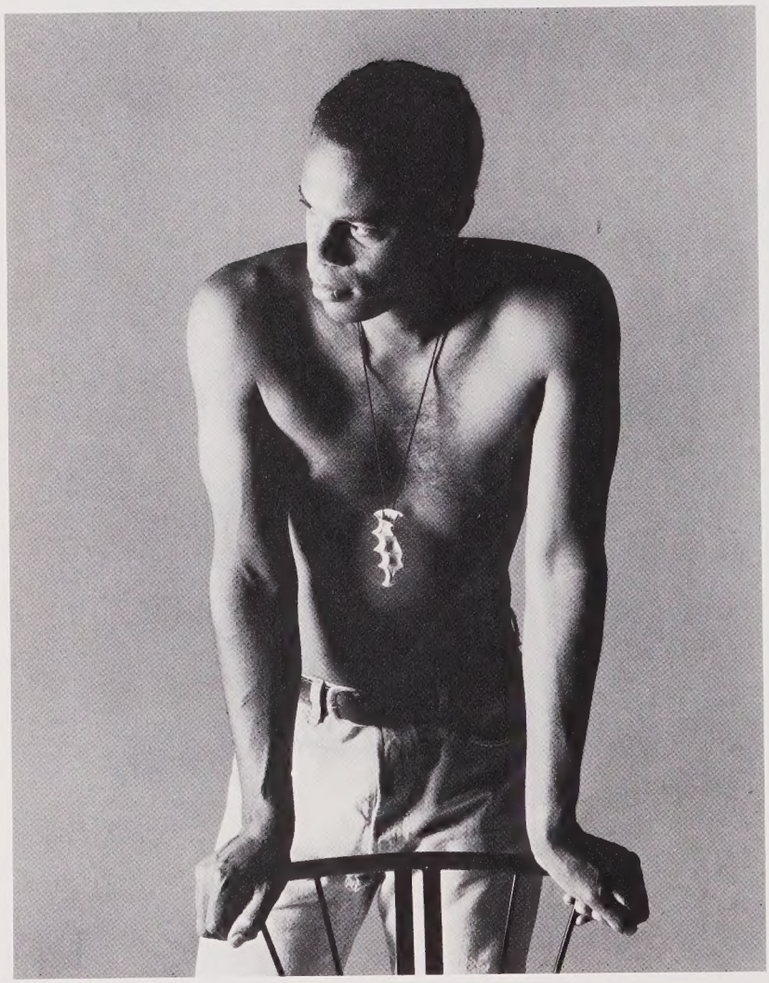


7 Ages: 7 Seam
cotton, nylon, 1986
Photo: David Ward

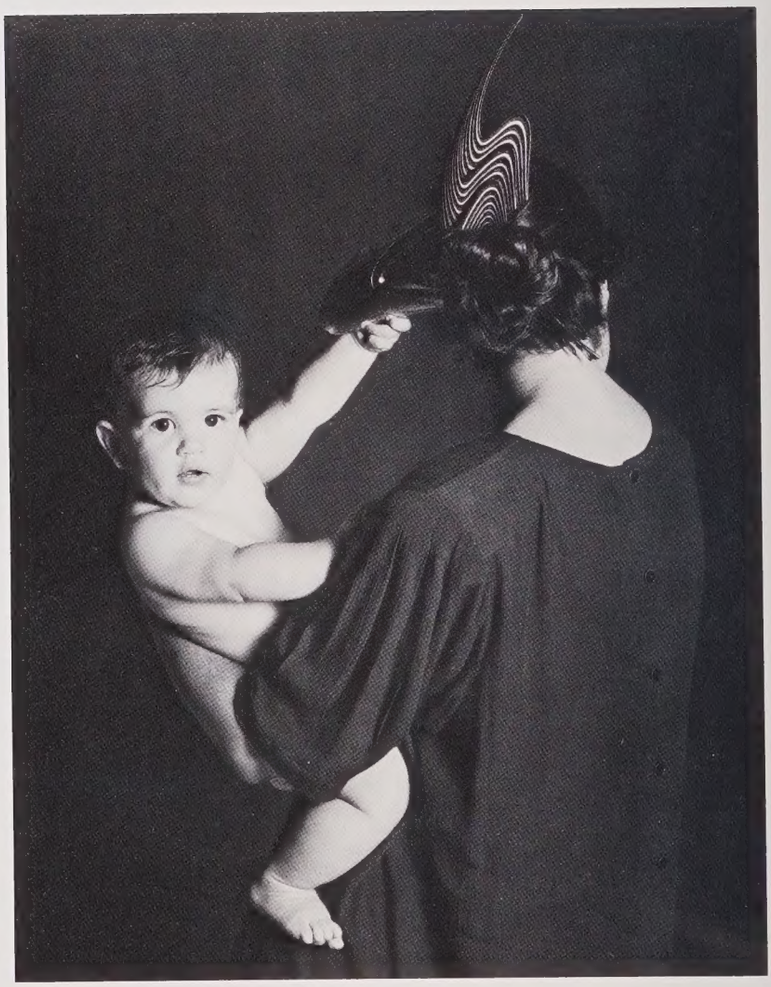
The final age is represented by a skeletal form

Interpretive photos by Steve LaVoie

Body Art

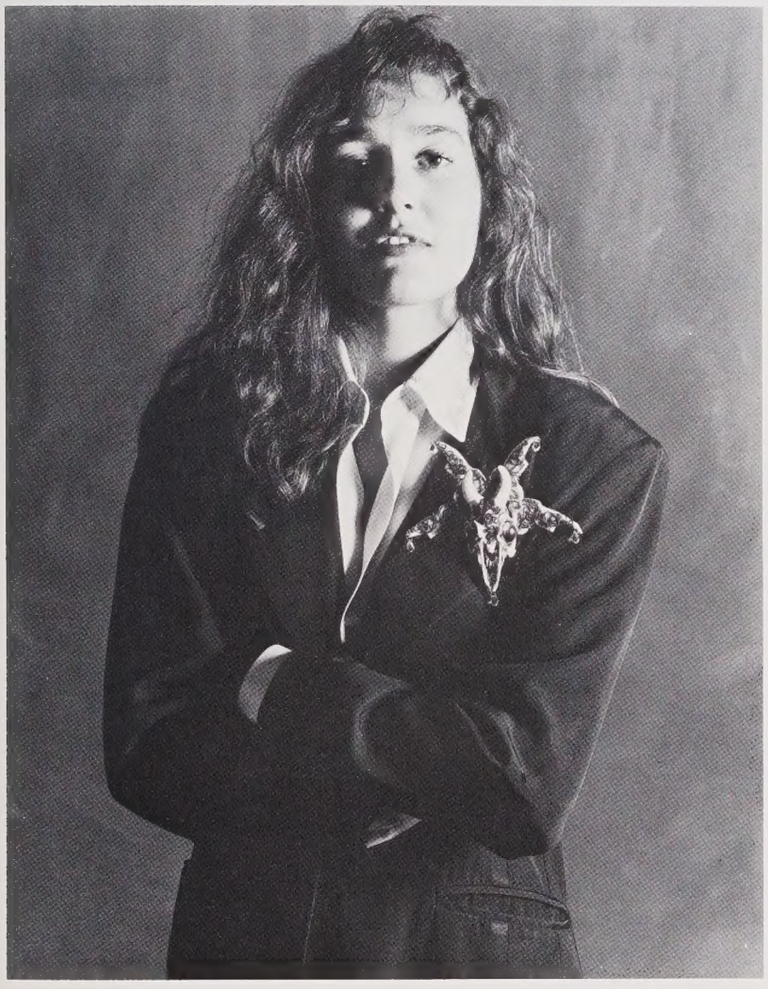


Gerd Rothmann
The Inside of My Fist
silver, material cord, 1980/89
modeled by Todd Gray, artist
Courtesy Rezac Gallery



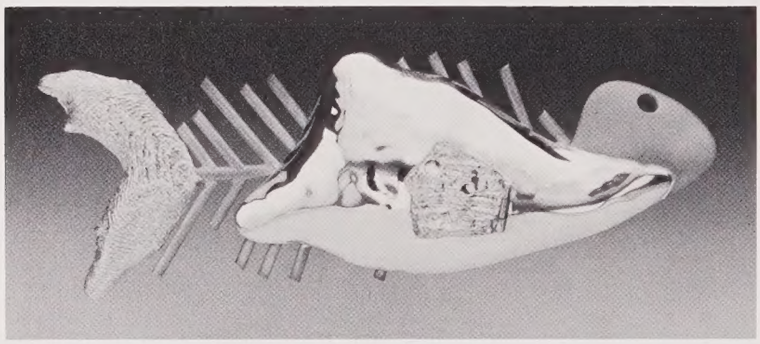
Johannes Oppermann
hairornament (pair)
wood, gold-leafed, colored finish, plywood, 1985
modeled by Jenny Monbouquette & Max
mother and assistant vice president, Security Pacific Corporation

"Body Art," an exhibition sponsored by Security Pacific Corporation, on view from September 8 to October 21, 1990, was curated by Mark Johnstone and Wendy Mickell. Eleven art jewelers, from both North America and Europe, were invited to show up to eight works each, including: Simon Costin, Robert Ebendorf, Lisa Gralnick, Jung-Hoo Kim, Paul David McClure, Johannes Oppermann, Gerd Rothmann, Marjorie Schick, Marianne Schliwinski, Joyce Scott and Tone Vigelund. Steve LaVoie, a professional photographer in Pasadena, was then invited to shoot the works on models who volunteered from the corporation and the extended community. A 32-page illustrated catalog is available: send $2 for postage and handling to: Cindi Bogert, Security Pacific Gallery, 555 Anton Boulevard, Costa Mesa, CA 92626.

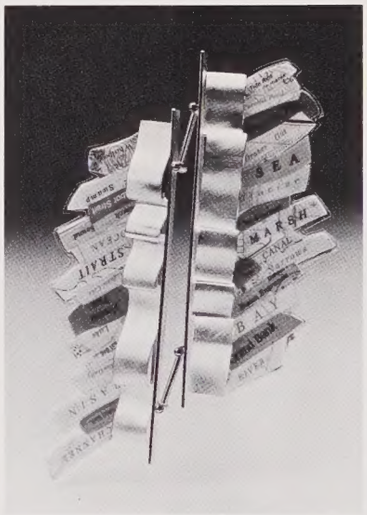


Simon Costin
Rabbit Skull Pin (Sleeping Beauty Collection)
bone, shell, jasper, seed pearls, baroque pearl, steel, 1988
modeled by Rebecca Hacias
cultural affairs intern, Security Pacific Gallery

Marjorie Schick
Back Sculpture with Reeds
painted wood, 1988
modeled by Tom Rogers
executive vice president, Security Pacific Bank



Amanda Lise Penuidic, *Lake Ontario Carp* pin
sterling silver, repoussé, cast, wirework, 9.2 x 3.5 cm. Photo: George Georgakakos



Luc Pilon, *Cause and Effects* pin
sterling silver, gold,
acetate, fabricated, 7 x 6 cm
Photo: George Geogakakos

Martha Glenny
Water, by any other name brooch
sterling silver, laminated paper,
fabricated, 13 x 9 cm
Photo: George Georgakakos

The Medium is Metal
The Theme is Water

The Public Archives of Nova Scotia, Halifax, NS, Canada
June 7 – July 27, 1990

by Robin Metcalfe

There is a curious similarity between water and metal. Both are dense, shiny and cool to the touch. The crystalline structures of ice resemble those of precious stones. Yet, whereas metal and gems embody preciousness, stability and permanence, water is essentially ephemeral. Changing form rapidly, from solid to liquid to gas, it is the enemy of permanence, corroding metal and eroding rock, while blossoming in an abundance of shifting lifeforms.

Martha Glenny's hinged brooch, *Water, by any other name* (which won an Award of Excellence), reflects the theme on three levels: in its mobile construction, in the undulating sterling waves that flank its hinges and in the laminated paper map fragments of topographic features such as bays, glaciers and swamps that speak of water on the level of linguistic sign. The only artist to incorporate water directly in her work was Patricia Garcia. Her brooch, *Aqua*, includes a glass vial of water with a mobile air bubble, ringed by a broad, gorgeous blue flange of iridescent anodized titanium.

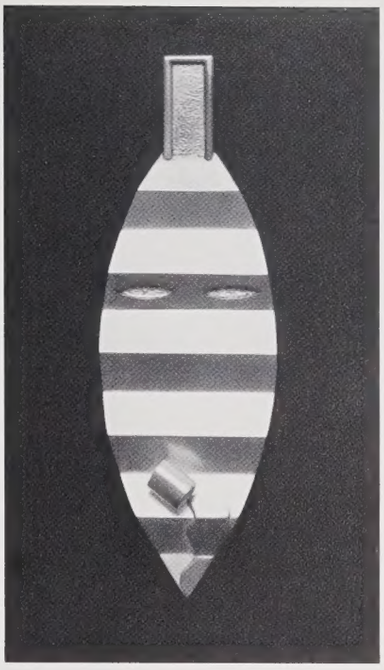
Surprisingly, there was not a single boat or ship in the show. The only vessels here were designed to contain water within. Hyewon Lee conveys a ceremonial quality in her teapot, *Tea Time in Halifax*, another Award of Excellence winner. The container as tool appeared in two watering cans: one, part of an untitled sculpture by George Bartel, looks like it should work, but doesn't, while Anne Barros's *Watering Can* constructed basketlike from strips of painted tin plate, looks like it shouldn't, but apparently does. Bartel's is one of two forged-iron pieces, both contributed by Nova Scotians. John Little's wall piece, *Clouds*, has a naive charm, although his raindrops on their long stems have some of the globular quality of black balloons.

From gardening, and water as weather, it is a short step to water as environment. The Steele Trophy for Best in Show went to Luc Pilon's brooch, *Cause and Effects*, a miniature sculptural essay on the contamination of the water cycle by industrial pollutants. Combining precious metals and acetate, it says a lot with elegant economy, climaxing in a dying skeletal fish rising to the surface, as if delivering an oracular warning.

If anything in the show verges on the commonplace, it was the ubiquity of fish motifs. Fortunately, these were redeemed by some particularly effective work, such as Amanda Lise Penvidic's *Lake Ontario Carp* brooch. Winner of the Design Award, it is a calculated balance of textures, from spiny wire-work to a scaly tail cast from a cuttlefish. Its repoussé belly conveys a sense of cold, gelatinous fishiness.

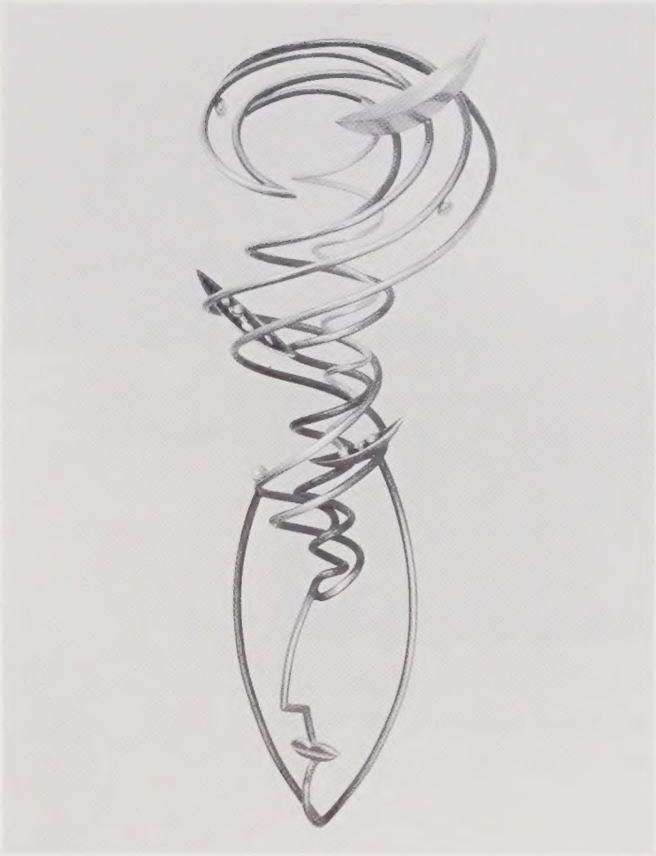
This was the first of the Metal Arts Guild's national Canadian exhibitions to be organized outside Ontario. For a show originating from Nova Scotia, "Canada's Ocean Playground," water may seem an obvious choice for a theme. Fortunately, the artists have fished out some of the rich possibilities that lurk beneath the surface.

Robin Metcalfe is a writer living in Halifax.



Right
Stair brooch
sterling silver, 14k gold, oxides
4⅝ x 1½ x ½", 1990

Far right
Maelstrom brooch
sterling silver, 14k gold, oxides
5¾ x 2¼ x 1¾", 1990



Charlie Buck

Susan Cummins Gallery, Mill Valley, CA
September 4 – 29, 1990

by Vanessa S. Lynn

Charlie Buck mines the mind. The current focus of her work is focus. Struggling to refine one's thoughts, contemplating, in the isolation of the studio, whether one's ideas are worthy of further pursuit, these are issues germaine to the creative process. Buck's current series – all heads – is an allegory for this cerebral concentration.

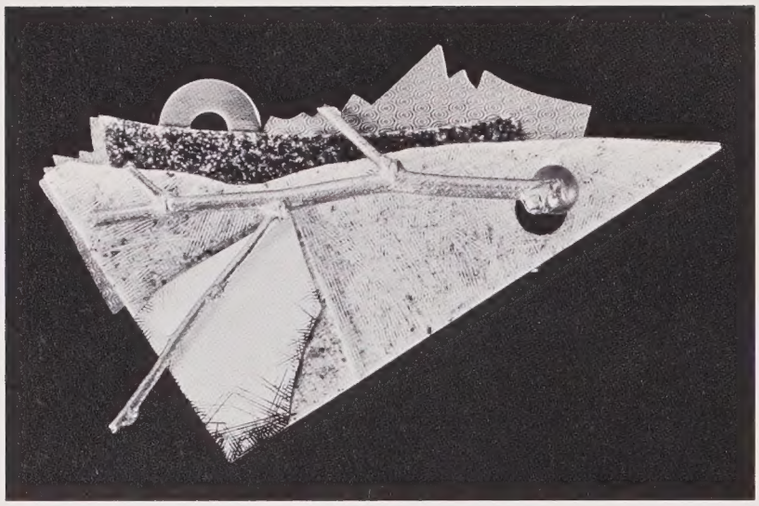
The formal evolution of this work is clear, especially in her reengagement of the spiral, a hallmark of her earlier, more decorative jewelry. Now, using round rather than square wire, she effectively recovers the graceful linearity that has been her signature. The spiral continues as her symbol of whirlwind mental process, with the line acting as stability and direction.

Ten pieces were completed for the current exhibit, seven of which use wire like a pencil-line in space, defining the head in oxidized (suggesting graphite) tones. While these clean stylizations often are reminiscent of Alexander Calder's wire portraits, Buck's are intentionally schematized to promote the universality of her metaphor.

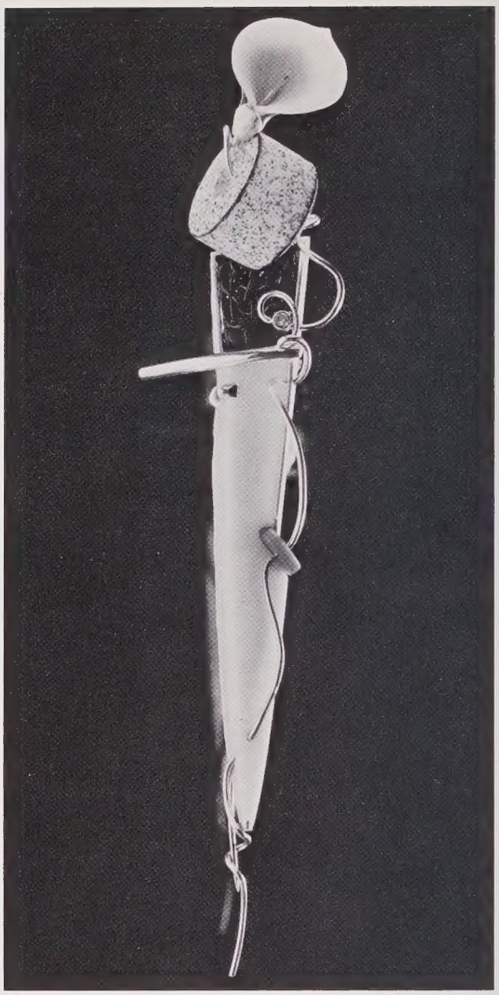
In *Household*, 1989, miniature constructions of a house, ladder, chair, key and dice are randomly tossed about in a funnel, the figurative cyclone of a woman's mind. The two later *Zealot* compositions show a greater visual control over her angst, culminating in *Maelstrom*, where Buck comes closest to capturing the appropriate disarray of mental turmoil. This is accomplished by deviating from her stark, linear elegance and momentarily abandoning her commitment to flatness. Here, the *sturm und drang* becomes palpable. But to make these pieces truly animate, she must get closer to a physical vocabulary that is as intense as the emotions she means to convey. Right now, the ease of her refined, controlled sensibility dilutes the feeling of troublesome problem-solving, which she seems to be after.

While working on the linear head series, Buck tried a different tack. The three new heads are more masklike, constructed from horizontally scored sheet in silver, 14k gold and oxides. They are more oblique, more abstract and potentially even more interesting. Here the cool, aloof demeanor seems more appropriate to Buck's current disposition towards this theme. Although it might only be a temporary "turn of mind," it continues to be a pleasure to think about an artist, thinking about thinking.

Vanessa S. Lynn is a frequent contributor to Metalsmith.



Landscape Brooch No.9: Stillness, Corian, glass, pencil, epoxy resin, plastic laminate, 24k gold plate, sterling silver, 4 x 2½ x ¾", 1988. Photo: Crossley & Pogue



Right
Nature's Way brooch
silver, Corian,
copper, glass, diamond,
nickel,
6 x 1¼ x 1", 1990
Photo: Crossley & Pogue

Diane Falkenhagen

Two Friends Gallery, Galveston, TX
July 28 – August 21, 1990

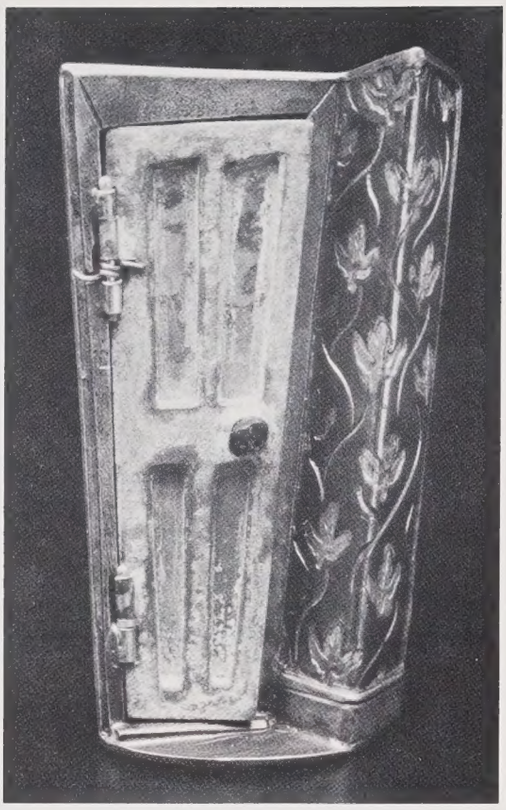
by Claire Holliday

Diane Falkenhagen is finding a strong voice to express the clash of manmade things with nature. The energy of wind and water, the power of the sun, the life-supporting nutrients in decaying matter, all shape her newest work. She enjoys working with a variety of materials: slate, plastic laminate, Corian, glass and gemstones in addition to metals. They are chosen because they are natural, because they look like they were found in nature (speckled-gray Corian is convincing as sand and rock) or because they are true to their synthetic nature (a brilliant red glass bead, fragments of red glass rod or lemon-yellow plastic).

In many of the brooches from her "Landscape" series, Falkenhagen allows the viewer to see the composition from different perspectives. In pieces like *Serenity*, *Stillness* and *Remnants*, the general shape is triangular, with the upper horizontal section consisting of several pieces of metal and plastic. The pieces are arranged in receding planes with undulating, jagged edges. In the lower section are stacked layers of irregularly worked plastic and Corian sheets that suggest waves, wind-ridged sand or weathered rocks. These elements are seen from a bird's-eye view. You focus on a patch of sand at your feet then, slowly raising your head, you see the expanding beach grow and then disappear on the horizon. Into this rhythmic setting, Falkenhagen drops some flotsam and jetsam: a golden twig, an unnaturally vivid red bead, a shard of plastic or section of an architectural element in metal. Who's responsible for this debris?

In *Fallen Branches*, a hollow, "man-made" metal form, scratched, scarred and sliced open, forms a circle with silver branches that are caught on a lattice fence. The gently decaying branches support new life, symbolized by the glistening gemstones. In *Landscape Brooch #12: Debris* and *Nature's Way*, she has taken a geological cross-section of "earth", building her components vertically. A single flower blooms on each piece – a sun-seeking survivor, flourishing on a 20th-century trash heap. Yet, the blossoms Falkenhagen has chosen are glass and loaded with contradictory feelings of fragility, beauty, strength, brittleness and perfection. "What kind of life form is this?" The question is ultimately the point of it all.

Claire Holliday is a metalsmith and chairs the Metals Department of the Southwest Craft Center in San Antonio, Texas.



Left: *Overlook Bracelet*, steel, 18k gold, tourmalines, 7" l., 1989

Above: *Confined Decisions*, silver

Robert Jackson

Sandler Hudson Gallery, Atlanta, GA
July 27 – September 8, 1990

by David Butler

Steel has been like a stepchild in the family of jewelry metals. Though malleable when hot, it is unyielding when cold. When soldered to gold, it contaminates the pickle. Unless protected, it can rapidly oxidize. These factors added to a misplaced belief that all jewelry should be silver and gold, shiny and sparkly, have caused many jewelers to shy away from steel.

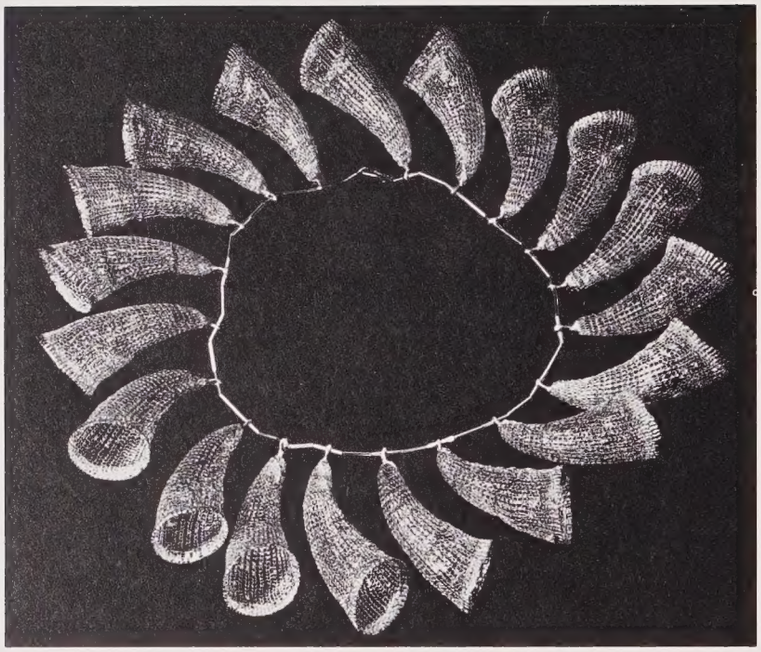
Rob Jackson's exhibit at Sandler Hudson Gallery in Atlanta shows the potential of steel as a jewelry material. In *Overlook Bracelet*, he combines steel, 18k gold and tourmalines to create a flexible, rough-hewn circlet that speaks of strength and seriousness. Though crude in appearance, it is obviously a well-crafted piece. In fact, by leaving the working marks on the gold, the voice of the steel comes through more strongly.

A more delicate approach to steel is found in *Hinged Earrings*. Here, he has cut and filed parts of the steel to create a more mechanized look to contrast with the rougher sections of the earrings. In this way, he pushes past the material as the main point of the piece.

Hinged Earrings along with *The Iron Sea* pin were the highlights of the jewelry portion of the show. Unfortunately, Jackson chose to include a "Car Pin Series" that detracted from the effectiveness of the exhibit. Though well-crafted brooches that incorporate gold, silver and stones, the dog and car imagery came across as clever, lightweight fluff. Editing these and a few other disparate works out of the show would have strengthened the entire presentation.

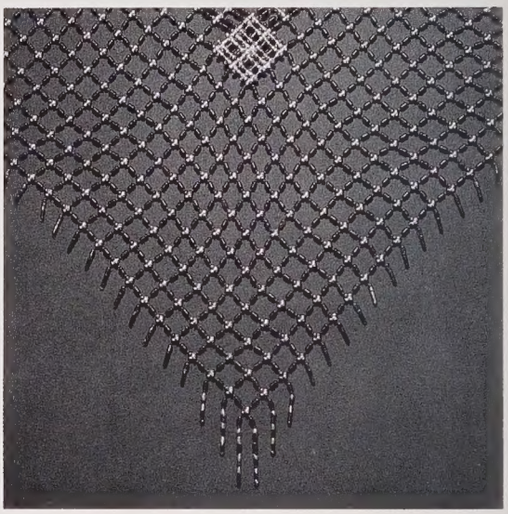
The two containers shown were consistent in quality though different from the steel jewelry. *Green Door* is a container/brooch, a green, distorted door, juxtaposed to a square column of stamped gold leaves. It presents a mysterious image, inviting the question, "What's behind the door?" When the door is opened, there is a small container like space on the other side...empty. Presumably, wearers could complete the piece by placing their own objects inside. *Confined Decisions* is a pill box with the chased image of a salamander inside, caged by a criss-crossed silver wire on the hinged lid. The reverse image of the amphibian appears on the bottom of the box. It is an intriguing little piece and, like the best of the steel jewelry, it transcends material and technique.

David Butler is a jeweler living in Atlanta.



Botanicals series, Cornucopia necklace, available in a variety of materials. Photo: Curtis Ryan Lew

Mechanicals series, Slanting Rain shaw, available in a variety of materials



Introducing Jordan Schlanger

Artwear, New York, NY
August 2 – 16, 1990

by Gail M. Brown

Artwear's introduction of Jordan Schlanger was through a large body of wearable metalwork made in the last three years. The work strikes out in many directions. Schlanger uses both precious and nonprecious metals in experimenting with heat-treating processes. These technical interests combine with a love of botany and marine life to provide the basis for the current collection of necklaces, collars, earrings, bracelets and gauntlets. The work is presented in three series: "The Segments," "The Mechanicals" and "The Botanicals."

In "The Segments," forms are fabricated from graduated brass units, fused with silver or gold. The bottom of each section fits the open end of the next, recalling an articulated vertebrae. These free-moving joints have been frozen in the desired position to create gesture. The brass is often darkened to contrast with the decorative surface of the precious metals. The scale is dramatic, yet the pieces are lightweight and wearable.

In "The Mechanicals," sheets of hollow beads and machine-made or fabricated shapes form a flexible lattice of internally linked units. The mesh recalls old-fashioned lace and crochet. In fact, Schlanger uses it in collars, shawls, belts and gauntlets. The novelty of "The Mechanicals" lies in their architecture of molecular structures, where even the snap closures are used as a design.

In "The Botanicals," copper wire is drawn to the thinness of hair and woven into a web. These forms, of 24k gold, sterling silver or blue-green patina, vary from delicate open wire to solid opaque surfaces. "The Botanicals" are inspired by the fragility of spring blossoms and the discovery that metal allows the exploration of delicate, weightless forms, hence titles like *Clouds* and *Flapjack*. The necklaces have a simple, dangling form repeated around the beaded neck-wire. There is a spontaneity in this work, an immediacy. The "hands-on," thumbprint approach brings Schlanger closer to the intimate possibilities of metal.

Gail M. Brown is assistant to the director of Views Gallery in Manayunk, PA.

THE JOHN FREI CUSTOM WORKBENCH

What makes our benches so special? They are made of solid wood by expert cabinet makers with custom features. These rock solid benches weigh 150 lbs in maple, over 175 in oak, and are 38″ high, 26″ deep, and 49″ wide. They all have a steel-lined catch tray, locking door with integral burr tray and two concealed security drawers, plus six convenient tool drawers. Available from stock or made to your specifications. $750.00 for maple, $895.00 for oak

YOU DESERVE THE BEST

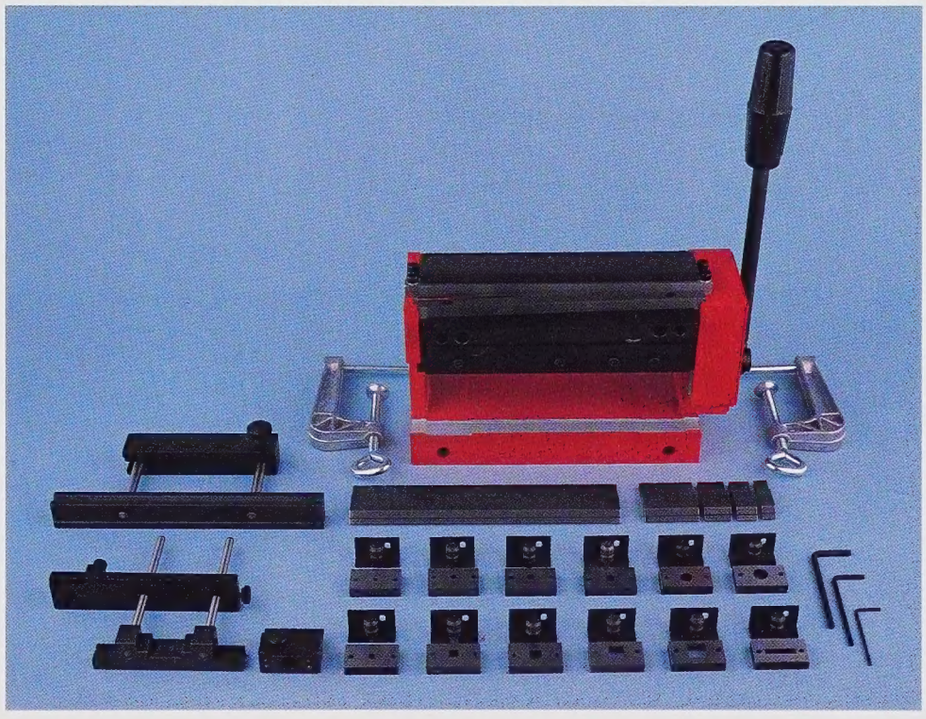
THE PROFIFORM 200

The Profiform 200 is the amazing 3 function Swiss-made metalworking tool that combines bench shear, bending brake, and hole punch in one compact unit. Imported exclusively by Frei & Borel company in the United States.

The clean cutting Profiform Bench Shear is unsurpassed for making precise straight cuts of non-ferrous metals up to 1.0mm (18 Gauge) thick and 200mm wide. Metal cut by the Profiform will have no telltale lip or deformation on the edge. No shear we've ever tested cuts cleaner or easier.

The Profiform also is a Bending Brake, for bending metal up to a 90° angle. This function can be used to make corrugated designs or small boxes, a handy addition to this marvelous shear.

The **new improved** Hold Punches cut precise circles or squares from a sheet up to 1.0mm thick. The individual dies are machined to higher tolerances than the original hole punches, and are easier to remove from the metal, causing less deformation.



Bending and cutting capacity:

Usable width	7⅞″ (200mm)
Maximal material thickness: Gold, silver, brass, copper, tin-plate	0.040″ (1.0mm)
Aluminum plate	0.060″ (1.5mm)

Hole Punches:

○	3.0, 4.0, 5.0, 6.0, 8.0, 10.0mm
□	4 × 4, 6 × 6, 8 × 8, 10 × 10, 12 × 12mm
▭	4 × 20mm

Dimensions:

3″ depth, 7″ height, 10″ width

Price:

Basic unit with bending brake	$525.00
Punch holder	170.00
Individual round punch	55.00
Individual four corner punch	75.00
Complete unit with bending brake and all hole punches (save 15%)	1250.00

CALL 1-800-772-3456

OTTO JULES
FREI&BOREL
QUALITY JEWELRY SUPPLIES FOR GENERATIONS

P.O. Box 796, 126 Second Street, Oakland, CA 94604
Phone 415-832-0355

BOREL & FREI

712 South Olive Street, Los Angeles, CA 90014
Phone 213-689-4630
National WATS 1-800-654-9591
California WATS 1-800-252-9392

SALE! SALE! SALE!

SPARKIE©

The best prices!

SPARKIE II

$999.99

SPARKIE sale price is just $445.

Plus shipping

We are the most experienced distributor!
Introductory video available for loan. See how fusion welding can work for you!
Full after purchase support!

SPARKIE II KIT

$1296.99

7 jigs, 6 collets & 1,740 fusion findings and all at special savings.

SPARKIE KIT just $594.

Plus shiping

Hundreds of thousands of ear findings & decorative elements in stock! Niobium, Titanium, Shakudo, Shibuichi, Mokume-gane and much, much more!

REACTIVE METALS STUDIO INC.
P. O. Box 890 MS
Clarkdale, AZ 86324
602/634-3434

FREE CATALOG!

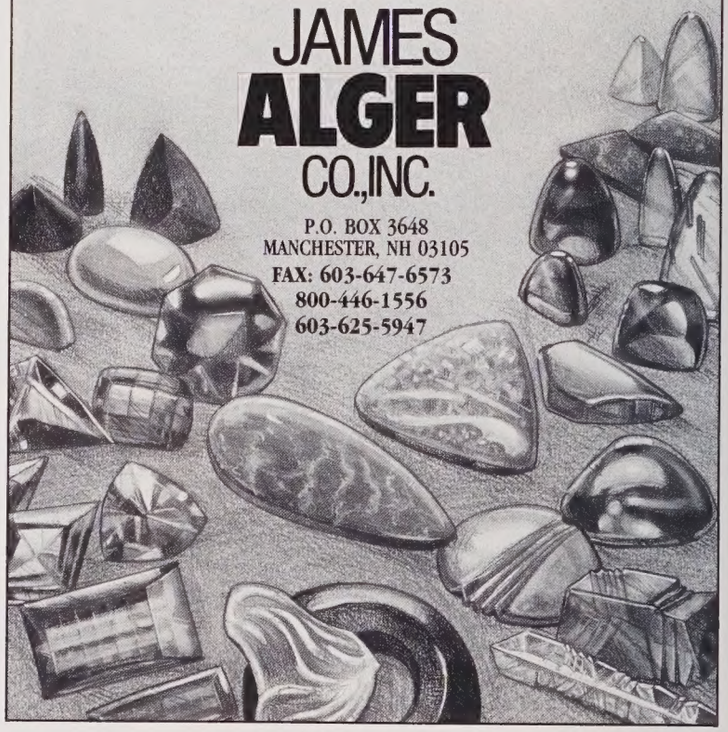
TOLL FREE SUPPORT!

MUNSTEINER & LORENZ ORIGINALS

FINE QUALITY CABOCHONS
FANTASY CUTS
GEOMETRICS
MATTE ONYX
HIGH DOME CABOCHONS

JAMES ALGER CO.,INC.

P.O. BOX 3648
MANCHESTER, NH 03105
FAX: 603-647-6573
800-446-1556
603-625-5947



Whether you
wire it, clip it,
bead it, knot it,
string it, screw it,
stick it, post it,
solder it, mount it,
clasp it, link it...
(you get the idea?)

Write for our new illustrated catalog

WE STOCK IT.

For immediate delivery, Call Toll Free
800/223-7550
In New York State, call 800/442-8444
Monday to Friday 8 AM-4 PM E.S.T.

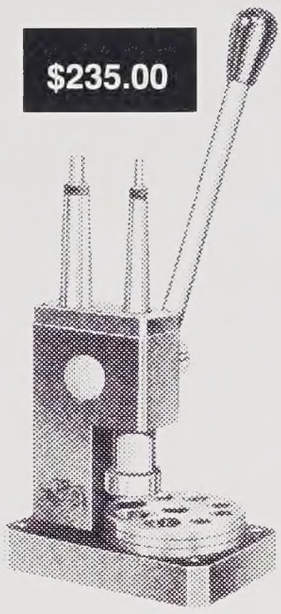
NEW! Tool Department

Myron Toback Inc.
Visit our Showroom/Stockroom at
25 West 47th St., NY, NY 10036 MS 212/398-8300 24 Hour FAX 212 • 869-0808

QUALITY JEWELERS BENCH
FREIGHT- - NO CHARGE- -

$250.00

$235.00



RING STRCHER

$175.00

PLANISHING HAMMER

$195.00

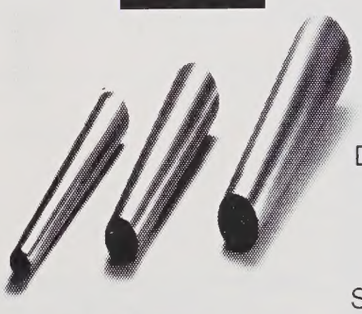
LARGE NECK -BUST MANDREL

SMALL NECK MANDREL

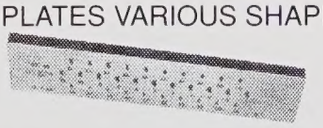
$125.00

$550.00

ROLLING MILL 100 MM
FLAT OR COMBINATION



BRACELET MANDRELS OVAL-ROUND

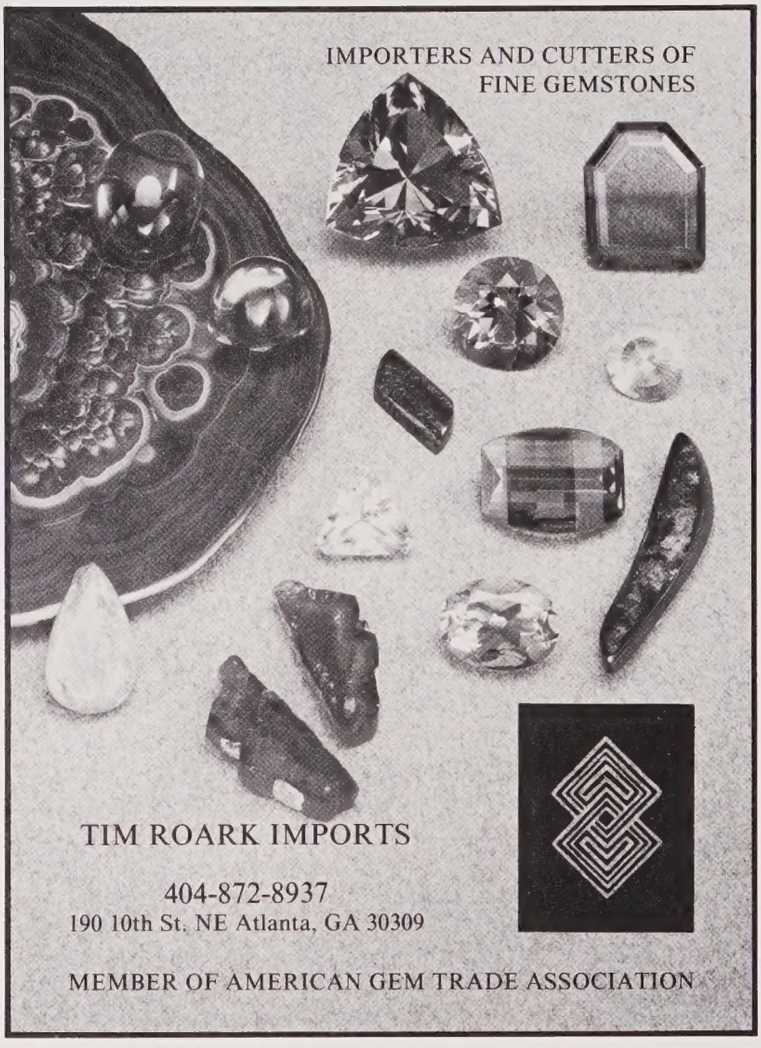


DRAWPLATES VARIOUS SHAPES

SIZES FROM FILLIGREE TO 14 MM

PROGRESS

PROGRESS MACHINE
& TOOL CORP.
610 S. BROADWAY
SUITE # 505
L.A. CA. 90014
213-489-7262
800-227-9775



ZARUBA & CO.
STUDIO GOLDSMITHS

DESIGNERS
one phone call can solve all your production problems!

Douglas Zaruba
German Trained Master Goldsmith ■ Jewelry Model Maker Franklin Mint
Revere Academy Guest Lecturer ■ 13 years professional experience

Quality Craftsmanship
Traditional and non-traditional goldsmithing techniques
Specializing in limited editions

Creative solutions for custom production problems.

Douglas Zaruba
P.O. Box 3268/Frederick, MD 21701/301-695-4556

Gemological Services
Appraisal Reports

512/328-9411

Shepherd Mountain Plaza
Suite 305
6034 West Courtyard Drive
Austin, Texas 78730

Anne Hawken
GEM LABORATORY

UNIQUE STONES
FOR THE JEWELRY DESIGNER

BILL GANGI
MULTISENSORY ARTS

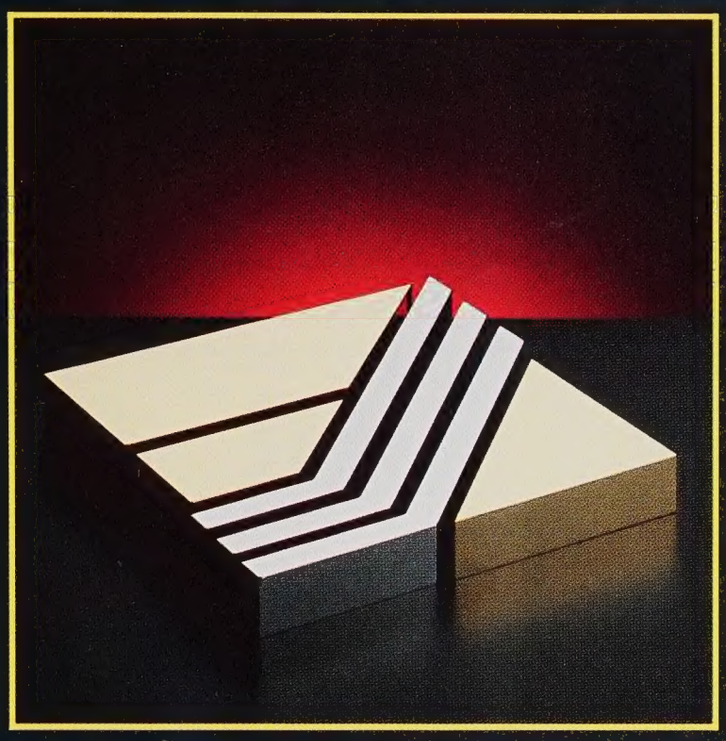
Carved Druses All Colors
Matched Pairs Sandblasting

Visit Us:
Tucson Feb. 4-17 La Quinta Motor Inn Room 202
Atlanta Mar. 20 -24 S.N.A.G. at the Colony Square Hotel

Box 91, Holden, MA 01520 (508) 792-0887

MJSA

International Exposition of Jewelry Findings, Machinery, Supplies, Technology & Services Specifically for Manufacturers.



EXPO 1991

PROVIDENCE

March 24-26

Providence
Civic Center
One LaSalle Square

NEW YORK

The Show Piers

AT THE NEW YORK CITY PASSENGERSHIP TERMINAL
12TH AVENUE AT 48TH–52ND STS.

March 17-19

AGTA
AMERICAN GEM TRADE ASSOCIATION, INC.

Over 100 AGTA Colored Gemstone exhibitors will be featured

Please send more information about the MJSA Expo 1991.

NAME _____

COMPANY _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Mail to:

Manufacturing Jewelers and Silversmiths of America, Inc.
100 India Street
Providence, RI 02903

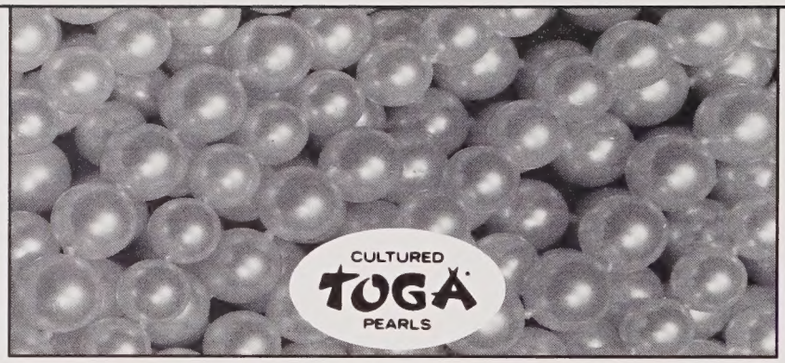
For faster response call or fax to:

TEL: (401) 274-3840

FAX: (401) 274-0265

Attendance limited to those engaged in jewelry manufacturing.

biwa
all shapes & sizes
fresh water
south sea
loose and in strands



half drilled & undrilled pearls
a good source for the usual and the unusual
Member: Cultured Pearl Association, MJSA, JBT, and Diamond Dealers Club

maurice goldman and sons, inc.
Minimum order $50

22 W. 48TH ST. / N.Y., N.Y. 10036
212-575-955 / 800-847-8878

3400 PEACHTREE RD. N.E. / ATLANTA, GA 30326
404-239-0754 / 800-445-8411

E.B.FITLER & Co.

Precision tools & supplies for craftspeople who demand the finest, with service that speaks for itself.

Serving Colleges, Universities, Craft Schools, Workshops, Book Stores, Students, Professional Artists, and Home Hobbiests.

RD 2 Box 176B, Milton, DE 19968 1-800-346-2497

NEWALL MFG. CO.
Incorporated 1909

The source you can depend on... for quality findings and tools.

Call or write for your FREE Catalog!

312-236-2789 800-621-6296 FAX 312-236-2231
139 NORTH WABASH AVENUE CHICAGO, ILLINOIS 60602

SILVERSMITH INSTRUCTOR

Male or female. Eight week girls camp in Maine needs an instructor with knowledge of general sheet and wire fabrication techniques including sawing, piercing, cold connections, surface embellishment, soldering, polishing and coloring. Also must have knowledge of raising, forging, and lost-wax centrifugal investment casting. Good salary, travel allowance, room and board. Call (207) 998-4347 or (301) 653-3082 days, (703) 339-8060, (207) 783-4625, or (301) 363-6369 evenings or weekends.

TRIPP LAKE CAMP

Thompson Enamel
Announces
New Products Catalog
Available January 1991

To Order New Catalog
Send $3.00 To:

Thompson Enamel
P.O. Box 310
Newport, KY 41072
Phone: 606-291-3800

TE
Products Since 1890

J. S. Ritter
JEWELER'S SUPPLY

1 • 9 • 9 • 1
BEGIN THE DECADE WITH A NEW INNOVATIVE SOURCE

Grobet
Handler
Hoover & Strong
Ransom & Randolph
Neycraft
Gemstones and findings

100% customer satisfaction.
Our stock is tailored to customer's needs.

1-800-962-1468 · In Maine 207-772-3822
Call or write for free catalog.
46 Forest Avenue · Portland, Maine 04101

Aluminum Anodizing
DYES & SUPPLIES

- Dyes, Sealing Salt
- Colored Aluminum Sheets
- Pre-cut Shapes
- Custom Stamping
- Production Run Coloring of Aluminum
- Anything else the aluminum artist may need, please call.

For catalog with aluminum color chips send $2, refundable with first order.
Orders shipped within 24 hours worldwide.

CALL 24 HOURS TOLL FREE
1(800) MET-L-ART
In Delaware (302) 792-9130 Visa & MasterCard accepted.

MET-L-ART, INC.
P. O. Box 4611, Greenville, DE 19807

Sierra Casting

MANUFACTURING IN
gold, silver, and bronze

- Vulcanized rubber molds
- Finishing

2121 Bryant Street
San Francisco, CA 94110
1-415-285-8118

HARVCO
Assayers•Refiners

How Sweet It Is!

Refining Precious Metals The Harvco Way.

Getting the Gold out is like taking candy from a baby. . .As for Silver, Platinum and Palladium well, they're just a piece of cake.

Not all Refiners & Collectors of Precious Metals can make this claim, and the ones that can, don't settle your job for weeks or even months.

We recover ALL of the Precious Metal from your toughest Scrap (Sweeps, Grinding, Polishings, Electroplated Parts, etc.) IN DAYS, NOT WEEKS, even faster for higher grade Karat Gold, Silver & Platinum Metals. That means faster Settlements AND YOU have the use of YOUR Money almost immediately--it's not laying in another Refiner's Vault or Collector's Bank Account.

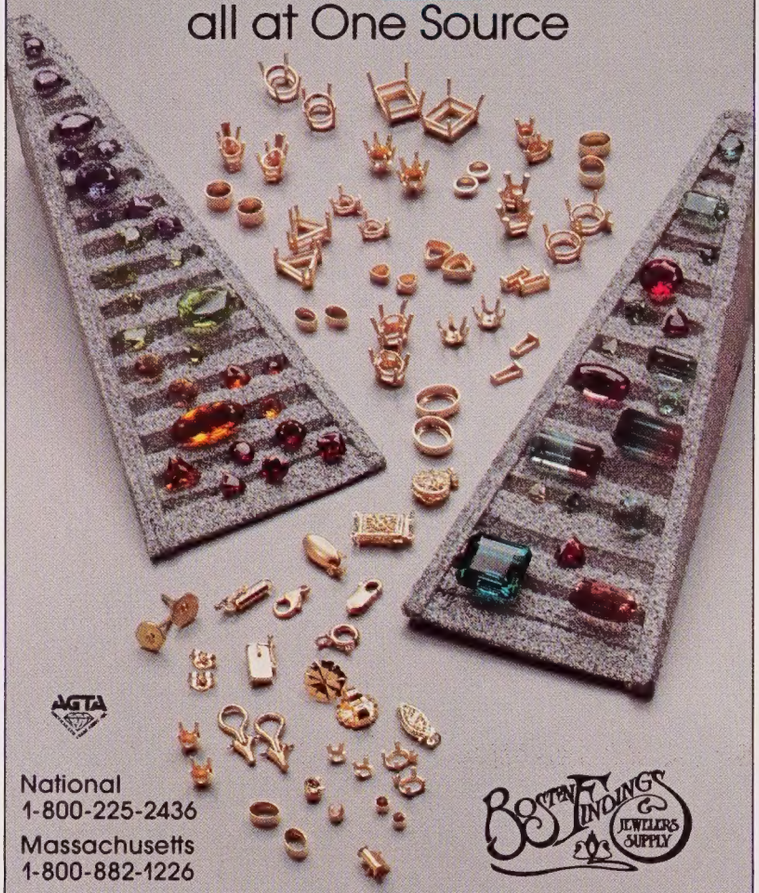
Custom Jewelers & Small Craftsmen NEED a Custom Refiner who can cater to their individual NEEDS. By refining each job separately (not just random testing) HARVCO fully recovers your metal & evaluates only your metal in the shortest period of time & at the highest rates possible. We can also Return your Pure Metal in Grain for Alloying & Casting or Bullion for Hedging.

You Can Also Call Your Own market, as long as it's not yesterday's.

That's How Sweet It Is!

(617)965-2692
386 Watertown St., Newton, MA 02158

Quality Findings and Gemstones all at One Source



National
1-800-225-2436
Massachusetts
1-800-882-1226
Local 617-357-9599 Fax 357-5136
Send $2 for our Findings Catalog

Boston Findings Jewellers Supply

387 Washington Street
Boston, MA 02108

Roger Trontz

has an extensive inventory of:

- Bullets
- Tongues
- Cabs
- Facets
- Carvings
- Crystals

Just Call
415-986-0266
or visit
760 Market St.
Suite 1005
San Francisco, CA
94102

Mention this ad for a 10% discount.

ZIPEE

BELT SANDER

- Ideal for the Jeweler, Home Craftsman, Hobbyist
- Great for Precision Work, Sharpening Tools, Polishing, Deburring
- Weighs 8lbs at 10" high
- Many grades of Aluminum Oxide and Silicon Carbide Belts Available

* Four Belts Included

$54.95

Plus Shipping and Handling

MasterCard VISA

1-800-451-9884

Young Manufacturing, Inc.
2131 42nd St. North, RR 2
Grand Forks, ND 58203

ADVERTISE IN Metalsmith

Reach the Country's Finest Jewelry Designers and Makers

For Information Call: Bob Mitchell
(813) 977-5326

Metalsmith

Give Metalsmith as a gift and be remembered all year-round.

For Information Call: Bob Mitchell (813) 977-5326

AGTA
Gem Fair in Tucson

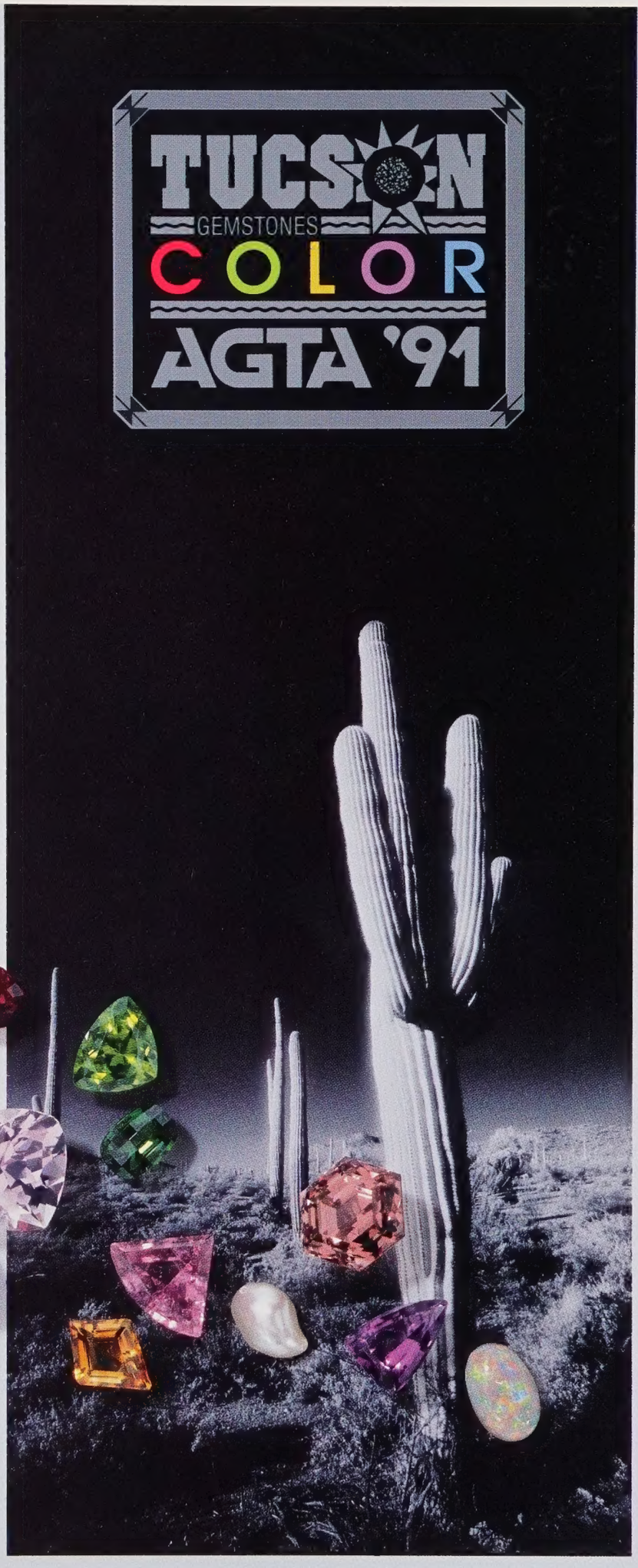
February 9-14, 1991
Tucson Convention Center

The most spectacular wholesale gemstone buying opportunity of the year features 200 AGTA member suppliers and more than 70 educational sessions, meetings and events sponsored by AGTA and the industry's leading organizations.

CALL **1-800-972-1162** for registration and travel information.

For a few days each February, the Arizona desert shimmers with brilliant gemstones. You can't afford to miss it!

GEMSTONES COLOR



THE AMERICAN GEM TRADE ASSOCIATION
P.O. Box 581043 • Dallas, TX 75258 • FAX: 1-214/742-7334

GEMSTONES

You need them for your total jewelry program.

Send for a large selection of precious stones and gemstones. Priced for students and professional craftpersons.

Send back any or all and pay for stones you want to keep. Why buy from a catalogue?

Special Orders Available
Send Orders on School Stationery

OPALS • GARNETS
STARS • LAPIS
JADE
MOONSTONES
TOURMALINE
SMOKY QUARTZ
CORAL • PEARLS
DIAMONDS
AMETHYST
CITRINEE
FANTASIES
and many more.
Keep stones for 30 days.

GEMSTONES
P.O.Box 84M
Southfield, MI 48037

ALLCRAFT
TOOL & SUPPLY COMPANY

Tools and Supplies For

- Jewelers
- Metalsmiths
- Designers
- Silversmiths
- Casters
- Enamelists

1990 Catalog! Everything you need in one place!

Send $5.00 (refundable on first order of $25.00) for our illustrated catalog.

MAIN OFFICE
MAIL ORDERS & SHOWROOM
666 Pacific Street
Brooklyn, NY 11217
718-789-2800

MANHATTAN SHOWROOM
45 West 46th Street, 3rd Floor
New York, NY 10036
212-840-1860

Order Hotline: 800-645-7124

NOW AVAILABLE

The Bonny Doon Hydraulic Die Forming Press

An affordable hydraulic die forming system, first introduced at SNAG 90 in San Francisco. Used and recommended by Susan Kingsley.
Free form raising without hammer marks.
Create textures, domes, hollow forms.
Economically mass produce your art.
Full range of accessories, supplies and tooling available.
Prices start at $495.00

OTTO FREI & JULES BOREL
QUALITY JEWELRY SUPPLIES FOR GENERATIONS
P.O.Box 796, 126 Second Street, Oakland, CA 94604
Call for Free brochure
1. 800. 772. 3456

DHF
EST. 1973

Weigh in with us for the most on the weigh out.

Refiners and dealers of precious metals. Competitive prices, fast delivery, personal attention, technical support and more. Call for quotation and catalog.

DAVID H. FELL & CO., INC.

Toll Free CA: (800) 822-1996 • Natl. (800) 331-6401

"Let us earn your confidence"

LARRY PAUL CASTING CO., INC

- COLORED GOLDS
- 10-24 KT.
- PLATINUM
- STERLING SILVER
- BRONZE
- SILICONE & RUBBER MOLDS
- CUSTOM WAX DESIGN

LARRY PAUL CASTING CO., INC.
740 Sansom Street, Suite 410
Philadelphia, PA 19106
215-928-1644

MEMBER THE JEWELERS BOARD OF TRADE

Don't Let the "Business Side" of Your Business Get You Down!

Take the hassle out of the "business side" of your life so you can devote more time to your creative side—that's what THE CRAFTS REPORT does for you every month.

THE CRAFTS REPORT is the only publication that concerns itself exclusively with bread-and-butter issues of marketing and management for professional craftspeople. Our aim is to help our readers become more successful and earn a better living in crafts.

Just two or three good sales contacts or money-saving opportunities out of the hundreds you'll find every month returns your subscription cost back many times over. The cost is only $19.25 a year (12 issues). Your satisfaction is guaranteed or we'll refund the unexpired portion of your subscription.

Think of your subscription as an "investment," not an "expense." Send your check or call toll-free **800-777-7098** to charge it, and start putting THE CRAFTS REPORT to work for you today. It will make a big difference in your life.

THE CRAFTS REPORT
The Newsmonthly of Marketing, Management and Money for Crafts Professionals
PO Box 1992 Wilmington, DE 19899

• SPARKIE • BALDOR •
• FOREDOM • JET • GROBET •
• SILVER • KERR • SMITH •
• STEAMSHINE • GRS •

THE NORMAN A. THOMAS COMPANY INC.

CALL FOR MONTHLY SPECIALS.
FOR OUR NEW COLOR CATALOG, PLEASE SEND $4.00 TO:
742 N. WOODWARD AVE.
BIRMINGHAM, MI 48009
(313) 642-7210 800 - 642-7210

Top Performers . . .

Discover the nation's top performing craft artisans this February in Philadelphia. Choose unique handcrafted objects from 1200 exhibitors. Hand-blown glass, functional and decorative pottery, fashion jewelry, art-to-wear, toys, and kaleidoscopes are just a few examples of the innovative solutions we offer retailers who dare to be different. Please join us.

Philadelphia Craft Market

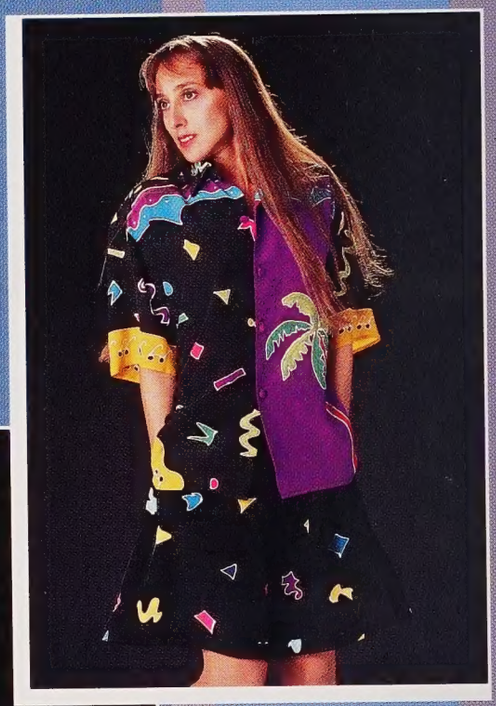
February 15-18, 1991

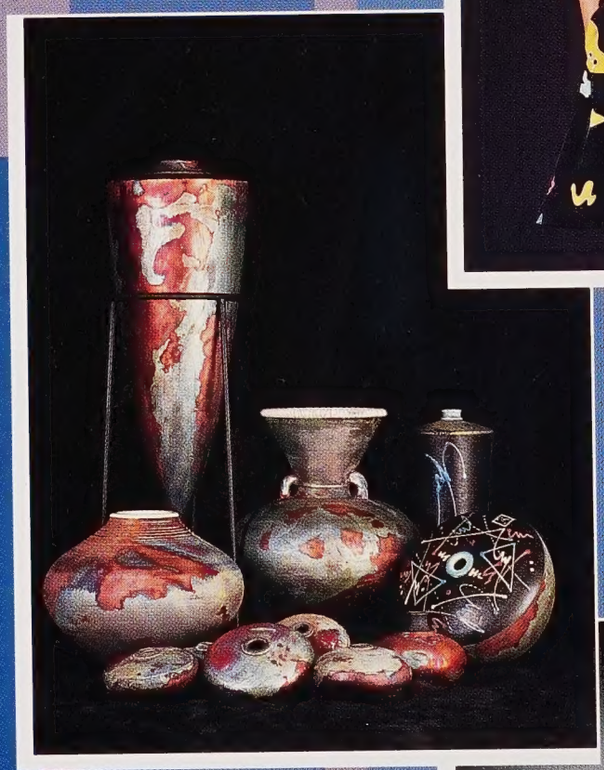
Philadelphia Civic Center

Call (800)43-CRAFT

for Buyer Registration and Travel Information.

W R S
Wendy Rosen Shows, Inc.





Products from top: Dancing Silk Co., Stephan Roy, Light Images, dn Metalsmith, & Suzanne Taheny

TOOLS AND SUPPLIES FOR:
GOLD AND SILVERSMITHING •
CASTING • PLATING •
FINDINGS • ENAMELS •
SPARKIE • SPARKIE II •
FUSION FINDINGS •
SINE WAVE BARS •
BLACKSMITHS TOOLS •
MOKUME FORGING ROD •

Send $3.00 (refundable on first order of $10.00) for our illustrated catalog.

ANCHOR TOOL AND SUPPLY COMPANY, INC.

Telephone: (201) 887-8888
Mail Orders: P.O. Box 265, Chatham, NJ 07928-0265

OVER THE COUNTER STORE HOURS: TUESDAY THRU FRIDAY 1-5 P.M., SATURDAYS 10-1 P.M., OR BY APPOINTMENT

RED SKY PLATING

YOU GET TOP PRIORITY TREATMENT

Serving the jewelry industry since 1975, we believe in giving you personal attention to get the look you need.
We offer full plating services, including Gold, Silver, Rhodium and Black Finishes, delivered to you when you need them. Red Sky Plating stands committed to serving you with excellence.
Small orders welcome.
Call (505) 243-6600.

MasterCard VISA

630 Oak Street S.E.
Albuquerque, NM 87106

Metalsmith

ADVERTISERS IN THIS ISSUE

AGTA	59
Allcraft Tools	60
Anchor Tool & Supply Co.	63
Applachian Craft	13
Anne Hawken Gem Lab	54
Arrowmont	13
Atypic Gallery	5
Boston Findings	58
Concepts	1
Cranbrook	11
David H. Fell Co.	61
Dunconer Workshops	11
E.B. Fitler Co.	56
Blauer, Etigale	10
Frei & Borel	51, 60
Harvco Industries	57
Helen Drutt	1
Honore Enterprises	5
Illuminia Gallery	9
James Alger Co.	52
J.Cotter Gallery	2
J.S. Ritter Jewelry Supply	57
Jewelry Arts Inst.	10
Jett Gallery	2
Kay Bradley	5
Kenneth F. Rose	60
Kim Maitland Designs	9
Larry Paul Casting	61
MJSA	55
Met-L-Art	57
Miami Jewelry Inst.	11
Michael Good	BC
Multisensory	54
Myron Tobak, Inc.	52
Newall Mfg.	56
Niece	62
Owen Patrick Gallery	7
Penland Crafts	13
Peters Valley	10
Progress Machine Tools	53
Quadrum	1
Reactive Metals	52
Red Sky Plating	63
Revere Academy of Art	10
Rio Grande	IBC
Rodger Trontz	58
Sculpture to Wear	5
Sierra Casting	57
Southwest Crafts Center	13
SNAG Conference	64
Studio Jewelers	13
Susan Cummins Gallery	2
The American School of Neon	7
The Crafts Report	61
The Norman Thomas Co.	61
Thompson Enamels	56
Tim Roark Imports	54
Toga	56
Tripp Lake	56
UGA Studies	13
Young Manufacturing	58
Winged Camel Metalworks	9
Zaruba & Co.	54

Metalsmith Subscription

Please enter my subscription to Metalsmith.

United States and Canada
$26 ☐ One year (4 issues) $69 ☐ Three years (12 issues)
$48 ☐ Two years (8 issues)

Foreign Subscription Add per year $6 ☐ Canadian Mail
$10 ☐ Surface Mail $20 ☐ Air Mail: So. America/Europe
$15 ☐ Air Mail: Mexico $25 ☐ Air Mail: Asia/Australia

Please tell us where you got this card.
☐ Friend ☐ Newsstand ☐ Work/School ☐ Other

Please limit information to boxes provided.
☐ Amount Enclosed ☐ New ☐ Renewal
☐ Please bill me ☐ Charge to my ☐ Visa ☐ Mastercard

Acct. # _____ Exp. Date _____

Signature _____

Name _____

Address _____

City _____ State _____ Zip _____

Telephone _____

Mail to: Metalsmith
5009 Londonderry Dr., Tampa, FL 33647

METALMORPHOSIS

•1991•

ATLANTA S.N.A.G.

CONFERENCE

MARCH 20 - 24

PROGRAM HIGHLIGHTS

ALMA EIKERMAN • FRED FENSTER • ROBERT LEE MORRIS • ALBERT PALEY

• Health Hazards in Metals • New Photo Resist Techniques •
• West African Jewelry • Scythian Jewelry •
• Practical Gemstone Update • Developing Collectors •

- FORTUNOFF SILVER COMPETITION II EXHIBIT OPENING -
- GALLERY TOUR -
- SILENT TOOL AUCTION -
- PIN SWAP on New GA Railroad Steamtrain -

SNAG

COLONY SQUARE HOTEL

Peachtree St. & 14th St - adjacent to High Museum of Art / Woodruff Arts Center

For Registration Information Contact:
Julia Woodman 404-256-9599, 5254 Powers Ferry Rd, Atlanta GA 30327

We are pleased that the following vendors will be exhibiting at the conference:
Frei & Borel, Abbott Designs, James Alger, Anchor Tool + Supply Co., Bonny Doon Enterprises, East West Dye Co., East Wind Lapidary, EPI, William Thomas Gangi, Bill Heher, The Cargo Hold Inc., Emiko Pearls, Reactive Metals Studio, Rio Grande, Tim Roark Imports, Robert Shapiro, Roger Trontz, Al. Wood + Co.,

2 ways to get Metalsmith

Subscribe and depend on its stimulating photos and insightful commentary,

or ...

Join SNAG, and take advantage of their many other services. See the reverse side of this page for details.

Please enter my subscription to

Metalsmith

United States and Canada	Foreign
☐ $26 One year (4 issues)	☐ $32
☐ $48 Two years (8 issues)	☐ $60
☐ $69 Three years (12 issues)	☐ $87

Please tell us where you got this card

☐ Friend ☐ Work/School
☐ Newsstand ☐ Other

FOREIGN SUBSCRIPTIONS ADD PER YEAR FOR AIR MAIL DELIVERY

☐ $4 Mexico
☐ $14 South America, Europe
☐ $19 Asia, Australia

☐ New ☐ Renewel
☐ Check enclosed ☐ Please bill me
☐ Charge to VISA ☐ Charge to MC

Signature

Charge card account number | Exp. date | Day telephone (required if charged)

Name

Address

City | State | Zip

Please enter my subscription to

Metalsmith

United States and Canada
☐ $26 One year (4 issues)
☐ $48 Two years (8 issues)
☐ $69 Three years (12 issues)

Foreign
☐ $32
☐ $60
☐ $87

Please tell us where you got this card

☐ Friend ☐ Work/School
☐ Newsstand ☐ Other

FOREIGN SUBSCRIPTIONS ADD PER YEAR FOR AIR MAIL DELIVERY

☐ $4 Mexico
☐ $14 South America, Europe
☐ $19 Asia, Australia

☐ New ☐ Renewel
☐ Check enclosed ☐ Please bill me
☐ Charge to VISA ☐ Charge to MC

Signature

Charge card account number | Exp. date | Day telephone (required if charged)

Name

Address

City | State | Zip

Metalsmith

The Quarterly Magazine
Devoted to
the Development and Appreciation
of the Metal Arts

Showcase of Contemporary Work
Metalsmith critiques significant new work in the fields of jewelry, enameling, holloware, blacksmithing and sculpture.

Exhibition Reviews
Metalsmith reviews important shows, with emphasis on the critical appraisal of their contribution to the development and enrichment of the creative arts.

Master Metalsmiths
Metalsmith's provocative writers look beyond simple description to probe the thinking of our leading designers and makers.

Education
Metalsmith features profiles of leading educators and raises compelling questions of academic priorities. Students and professionals will benefit from *Metalsmith's* advice on current literature in the field.

Masterpieces in Metal
Metalsmith examines important works, commenting on their technical, historical and esthetic significance.

Business and Marketing
Metalsmith offers its readers insight into the complexities of marketing through galleries and stores.

Because *Metalsmith* is a quarterly, please allow 8 to 10 weeks to receive your first copy. Contributions are deductible within legal limits for tax purposes. Make all checks (in U.S. funds only) payable to *Metalsmith*.

NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY MAIL

FIRST CLASS PERMIT NO. 8196 TAMPA, FL

POSTAGE WILL BE PAID BY ADDRESSEE

SOCIETY OF
NORTH AMERICAN GOLDSMITHS
Metalsmith
5009 LONDONDERRY DRIVE
TAMPA, FL 33647-9910

NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY MAIL

FIRST CLASS PERMIT NO. 8196 TAMPA, FL

POSTAGE WILL BE PAID BY ADDRESSEE

SOCIETY OF
NORTH AMERICAN GOLDSMITHS
Metalsmith
5009 LONDONDERRY DRIVE
TAMPA, FL 33647-9910

NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY MAIL

FIRST CLASS PERMIT NO. 8196 TAMPA, FL

POSTAGE WILL BE PAID BY ADDRESSEE

SOCIETY OF
NORTH AMERICAN GOLDSMITHS
Metalsmith
5009 LONDONDERRY DRIVE
TAMPA, FL 33647-9910

SNAG Membership includes
Metalsmith

☐ $45 General Membership ☐ $45 Institutions
☐ $30 Student Membership (US and Canada)

Foreign memberships ADD PER YEAR

☐ $10 Canadian Mail ☐ $26 Air Mail:
☐ $16 Surface Mail South America, Europe
☐ $21 Air Mail: Mexico ☐ $30 Air Mail:
Asia, Austrialia

☐ Friend ☐ Work/School
☐ Newsstand ☐ Other

☐ New ☐ Check enclosed ☐ Charge to VISA
☐ Renewel ☐ Please bill me ☐ Charge to MC

Signature

Charge card account number | Exp. date | Day telephone (required if charged)

Name

Address

City | State | Zip

Membership
The Society of North American Goldsmiths

The Society of North American Goldsmiths (SNAG) was formed in 1970 to promote contemporary metalwork and jewelry. Through its publications, services and advocacy, SNAG serves the fine art and jewelry communities. SNAG's publications and conferences provide technical information and critical insight to practitioners and teachers of metalwork. Professional metalsmiths, students, collectors, gallery owners and enthusiasts make up the dynamic mix of the Society.

Services

The Society's annual conference provides a forum for the exchange of many points of view. Speakers of national recognition offer stimulating discourse on a range of topics. Members of the Society attend the conference at reduced rates.

The Society sponsors important exhibitions of contemporary metalwork. Past SNAG shows have been mounted at the Renwick Gallery, the St. Paul Museum of Art and several galleries in New York City. These exhibitions are usually restricted to members only.

The Society maintains an audio-visual library, which contains the portfolios of Distinguished Members and other notable metalsmiths. Members can rent slides, films and videotapes at a nominal cost.

The Society operates a discount book service, through which important texts on all aspects of the field can be ordered at a reduced price.

Publications

Metalsmith is the only magazine in America devoted solely to the metal arts. Please see the reverse side of this page for a detailed description of this exciting magazine. Membership in the Society includes a subscription to *Metalsmith.*

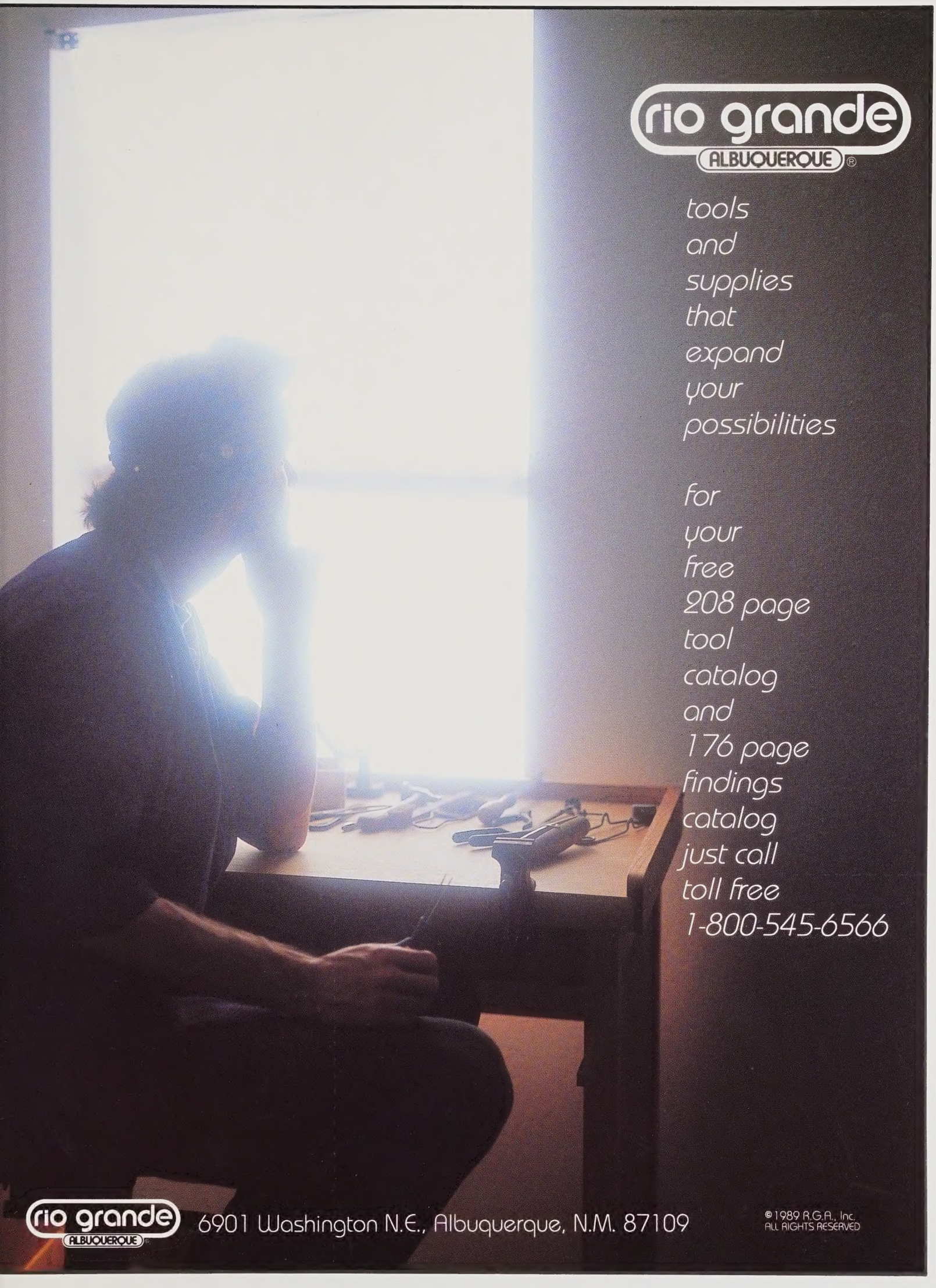
The *SNAG Newsletter* is published bimonthly and is available to members only. It features timely information on exhibitions, workshops, conferences and job opportunities throughout North America.

Membership Categories

The Society offers several types of memberships, each tailored to a specific level of involvement in the field of contemporary metalsmithing.

- *General Membership* ($45) is open to everyone and includes subscriptions to *Metalsmith* and the *SNAG Newsletter*, reduced conference fees, access to all of SNAG's services and full voting privileges.
- *Student Membership* ($30) is offered at a reduced rate to anyone attending an accredited educational institution. This membership offers all the advantages of a *general membership* but does not carry voting privileges. Please send a copy of your student ID with membership application.
- *Distinguished Membership* ($45) is a special juried category, which is conferred upon members who demonstrate outstanding contributions to the field. This category of membership includes all publications and the other advantages described above.
- *Institutional Membership* ($45) is available for nonprofit organizations such as schools and libraries. Institutions receive *Metalsmith* magazine and the *SNAG Newsletter.*

Checks should be made payable to SNAG, in U.S. dollars only. Contributions are deductible within legal limits for tax purposes. Allow eight to ten weeks to receive your first copy of *Metalsmith.*


rio grande
ALBUQUERQUE®
tools
and
supplies
that
expand
your
possibilities
for
your
free
208 page
tool
catalog
and
176 page
findings
catalog
just call
toll free
1-800-545-6566
rio grande
ALBUQUERQUE
6901 Washington N.E., Albuquerque, N.M. 87109
©1989 R.G.A., Inc.
ALL RIGHTS RESERVED

MICHAEL GOOD DESIGNS INC.

TED POBINER STUDIOS

P.O. Box 788 325 Commercial Street Rockport, Maine 04856 USA (207) 236-9619 (800) 422-9623